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WORKS OF ART
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THE LATE
HENRY GOLDMAN

NOTABLE ITALIAN RENAISSANCE
BRONZES · FURNITURE · OBJECTS OF ART
CHINESE PORCELAINS
MODERN FRENCH DRAWINGS
FRENCH FURNITURE & DECORATIONS

Public Auction Sale
February 28 at 2 p. m.

PARKE-BERNET GALLERIES · INC
30 *East 57th Street* · *New York*
1948

SALE NUMBER 938

FREE PUBLIC EXHIBITION

From Saturday, February 21, to Time of Sale
Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Saturday, February 28, at 2 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

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Sales Conducted by
H. H. PARKE · L. J. MARION
A. N. BADE · H. E. RUSSELL, JR.
A. NISBET *and* C. J. DUVEEN, JR.

1948

NYMY02-P1415

ART PROPERTY COLLECTED

BY THE LATE

Henry Goldman

NOTABLE ITALIAN RENAISSANCE BRONZES
FURNITURE AND OBJECTS OF ART
A XVI CENTURY SHAH ABBAS PALACE CARPET
CHINESE PORCELAINS
MODERN FRENCH DRAWINGS
FRENCH FURNITURE AND DECORATIONS

Comprising the Contents
of the Apartment in the Hotel Pierre
New York

Sold by Order of the Executors
of His Estate and
Mrs Henry Goldman

Public Auction Sale
Saturday, February 28 at 2 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1948

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
If You Are Unable to Attend
the Sale in Person

None of the items in the present catalogue is subject to the Federal Excise Tax as set forth in paragraph 11 of the Conditions of Sale.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U. S. A.

FOREWORD

IT would perhaps not have been impossible for the modest and eager man whose name appears on the cover of this book to catch up the train of an easy analogy, and see himself, in his rôle of banker and collector of art, as one of the spiritual heirs of the Medici. Yet nothing could have been further from Henry Goldman's intuition. I had only the most casual of acquaintances with him; but he left on one an absolutely indelible imprint, not of the patron but of the student. The concept that above all I associate with his presence among his collections, is the idea of *search,* a never-finished pursuit of aesthetic experience and above all, of the pang of an *Einfühlung* which, when he was moved by a work of art, was deeply genuine with him.

His paintings have long been dispersed, but the present catalogue contains, together with the appointments of Mrs Goldman's apartment, all the works of art collected by him which remained. The great serious Bellano bronze, *David with the Head of Goliath,* with its penetrating psychological study of ruthless and ambitious youth; the bravura of the Cellini inkstand, a sophisticated solution of the sculptural problems posed by the two figures; the serenity, in contrast, of the della Robbia tabernacle, which speaks with the other voice of the Italian Renaissance, the antinomy of piety in the midst of profligacy; the exquisitely sculptural Florentine dolphin table and *cassoni,* the furniture of princes; all these and many others came under the scrutiny of that analytical spirit, and yielded up their quality to it.

Those who had heard of Henry Goldman only as a connoisseur of Italian art may be agreeably astonished at the small but choice collection of Chinese ceramics, mainly K'ang Hsi and Yung Chêng porcelains—and here the emphasis is again on sculptural vivacity—and the drawings by Van Gogh, Renoir and Matisse that represent his lively awareness of the contemporary mind. But always figural subjects, human beings and animals, vital relationships, not the impersonality of landscape, still life, or geometry, for this was a lover of lusty humanity.

LESLIE A. HYAM

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

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15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE • *President*

ARTHUR SWANN • LESLIE A. HYAM • *Vice-President*

ORDER OF SALE

AFTERNOON SESSION

Saturday, February Twenty-Eighth

Table Glass	1- 6
Crown Derby, Cauldon, Minton and other Table Porcelain	7- 14
Laces and Linens	15- 32
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Silver and Silver-Plated Ware	39- 46
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Italian Renaissance Bronzes, Terra Cottas and Wood Sculptures	61- 69
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AFTERNOON SESSION

Saturday, February 28, 1948, at 2 p.m.

CATALOGUE NUMBERS 1 TO 220 INCLUSIVE

TABLE GLASS

15 - 1. FOUR CUT GLASS FOOTED SALTS *Waterford Style*
Round bowl cut with a *diamanté* band over printies, on heavy square base.
Height 3 inches

2. STERLING SILVER-MOUNTED CUT GLASS COCKTAIL SHAKER, AND TWELVE HAWKES GLASS COCKTAILS
80 - Trellis-cut shaker with sterling silver mount, by Brand-Chatillon, New York; trellis-cut cocktail glass with triple-ring stem and square foot, by Hawkes. [Lot.] *Height of shaker 12 inches*

3. PAIR ETCHED GLASS CLARET JUGS, AND TWELVE GOLD-DECORATED AND ETCHED WINES
35 - Squat jug with tall neck encircled by a spiraled handle, and etched with collars of floral and ribbon ornament; blown glass goblet intaglio-cut and etched with a collar of hanging vines enhanced with gilding. [Lot.]
Height of jugs 9½ inches

4. TWO BACCARAT BLOWN GLASS DECANTERS, AND GOLD-RIMMED GLASS PART SERVICE
35 - Tall-necked spirit decanter, and matching handled jug with bulb stoppers; ten plain blown gold-rimmed sherbet glasses and trays, and eight small tumblers monogrammed *G*. [Lot.] *Heights of decanters 10 and 11 inches*

5. GALLÉ CARVED AND TINTED GLASS FLOWER VASE, AND TWO BLOWN GLASS FLIPS
60 - Tall slender vase carved with long stems of iris tinted carnelian red on a shaded and frosted yellowish ground, signed E. Gallé; Venetian iridescent green glass beaker with a circlet of eight lion-head bosses; and a flip etched with three floral clusters. [Lot.] *Heights 9 to 19 inches*

6. Decorated Glass Toilet Set

55-

Pair of large and three small square bottles, round covered powder jar, square jar, and two soap dishes, painted with festooned clusters of roses and petunias. Three lack stoppers. Together with a pair of smaller toilet bottles, varying. [Lot.]

CROWN DERBY, CAULDON, MINTON AND OTHER TABLE PORCELAIN

7. Eighteen Minton White and Gold Porcelain Bread-and-Butter Plates

160 -

In fine plain cream white porcelain with narrow etched gilded border hung with small fleur de lis medallions and clusters of bead festoons.

Diameter 6½ *inches*

From Tiffany & Co., New York

8. Twelve Minton Cream and Gold Porcelain Crescent-Shaped Salad Plates

180 -

With cream border encrusted in gold with festooned leaf scrollings enclosing trellised lambrequins. *Width* 8 *inches*

From Davis Collamore & Co., Ltd., New York

9. Thirteen Fine Royal Crown Derby White and Gold Eggshell Demitasses and Saucers

210 -

Small tumbler-shaped cup and matching saucer, heavily encrusted in gold with a band of embossed leaf scrollings, centring small oval reserve cartouches hand-painted with sprigs of pink roses and green leafage, signed Leroy. Three cups repaired.

From Tiffany & Co., New York

[See illustration of three]

AT TOP: NUMBER 9
CENTRE ROW: NUMBERS 10-11-10
BELOW: NUMBER 12

225-

10. TWELVE FINE CAULDON HAND-PAINTED VERMILLION AND WHITE PORCELAIN GAME PLATES

Beautifully painted on a white ground with black cock, widgeon, partridges, plovers, etc., in their habitats, signed J. Birbeck, Senr., within a vermilion border encrusted in gold with interlaced foliated scrollings and reserved with three cartouches hand-painted with vignettes of the nests and fledglings of the respective fowl. *Diameter 9 inches*

From Davis Collamore & Co., Ltd., New York

[See illustration of two]

11. ELEVEN COPELAND HAND-PAINTED PORCELAIN FLUTED FISH PLATES

80 -

Fluted chrysanthemum-form plate with pale yellow marli edged with gilding, and decorated with a large medallion of swimming fish in their habitats, in colors and encrusted gilding. *Diameter 9 inches*

From Davis Collamore & Co., Ltd., New York

[See illustration of one]

12. TWELVE FINE ROYAL CROWN DERBY WHITE AND GOLD PORCELAIN SERVICE PLATES

275 -

Richly encrusted in gold with a border of twelve radially disposed clusters of pansies and leafage linked by scrollwork and fluttering ribbons. *Diameter 10¼ inches*

From Tiffany & Co., New York

[See illustration of two]

13. EIGHTEEN MINTON WHITE AND GOLD PORCELAIN DESSERT PLATES

110 -

In plain creamy white porcelain with narrow gold border etched with floral scrollings. *Diameter 9 inches*

From Davis Collamore & Co., Ltd., New York

14. SIX POINTONS HAND-PAINTED CREAM PORCELAIN SCALLOPED DESSERT PLATES

30 -

Painted in colors on a cream ground with clusters of iris, tulips, hawthorn, etc., partly outlined in raised gold slip. *Diameter 8½ inches*

Illustration of numbers 11 and 12 appears on the preceding page

LACES AND LINENS

40 -

15. POINT D'IVOIRE LACE COLLAR

Deep shaped collar with pointed ends, worked *à l'aguille* with foliated volutes and highly imaginative blossoms, outlined with heavily padded *cordonnets* and joined by irregular *brides*.

30 -

16. TWO POINT DE VENISE AND BURANO LACE COLLARS

Narrow fichu in ecru *point plat de Venise* with dainty allover floral design; and a *berthe* in Burano *point de Venise* developing meandering branches of flowers and leaves interspersed with scrolls. [Lot.]

20 -

17. POINT DE VENISE MAT LACE INSERTION AND PAIR CUFFS

XVIII Century

Three yards of 2¼-inch insertion worked with garlanded floral shrubs in a ground of irregular *brides;* and a pair of ecru *punto in aria* cuffs with design of symmetrical scrolling *piqué* foliage linked up by crowns, applied upon a rectangular trellis. Together with four collars or plastrons in ecru *Venise à relief*. [Lot.]

50 -

18. POINT DE FLANDRE LACE FLOUNCE *XVIII Century*

With delicate allover floral design, amid which may be discerned carnations, lilies and fruit, and foliage plumes, with a choice variety of *jours,* linked up by *brides picotées.* *3½ yards x 12½ inches*

10 -

19. GROS POINT D'IRLANDE VALANCE AND BORDER

Valance of three points, and a continuous scalloped border; variously worked with blossoms, scrolls, stars and rosettes, the petals *à relief,* the design linked up by a picoted mesh. [Lot.] *Valance: 2 yards 15 inches x 21 inches*

Border: 1½ yards x 4 inches

20. BURANO POINT DE VENISE LACE FLOUNCE AND BORDER *Circa* 1840
Flounce worked with scrolling tendrils of blossoms supporting pairs of *pomme de pin* devices *à brides* and cusped arches springing from heart-shaped palmettes; border of somewhat simpler design. Together with two matching fragments. [Lot.]
Flounce: 4½ yards x 16 inches
Border: 3¼ yards x 7 inches

200 -

21. LOT OF DUCHESSE DE BRUXELLES AND OTHER BOBBIN LACE BORDERS
Almost 2 yards of a 4-inch border of *duchesse* lace designed with roses, asters and scrolls, together with two wide matching cuffs, a fragment, and a small costume adornment; 1-yard length of a 2½-inch Val lace border; 2¾ yards of 1½-inch Binche border; and two short lengths of 2¾-inch lace border. [Lot.]

40 -

22. FILET LACE TEA CLOTH
Centred with four filet lace floral tiles, joined by handkerchief linen strips inset with reticella lace dies; within a wide filet border developing symmetrical Renaissance foliations and stellate strapwork medallions; vandyked edging.
1 yard 3 inches x 1 yard

40 -

23. FILET LACE AND LINEN TEA CLOTH
With wide filet border matching the preceding, having scalloped edging, and enclosing a plain centre of fine linen with decorative fagoting.
1 yard 9 inches x 1 yard 7 inches

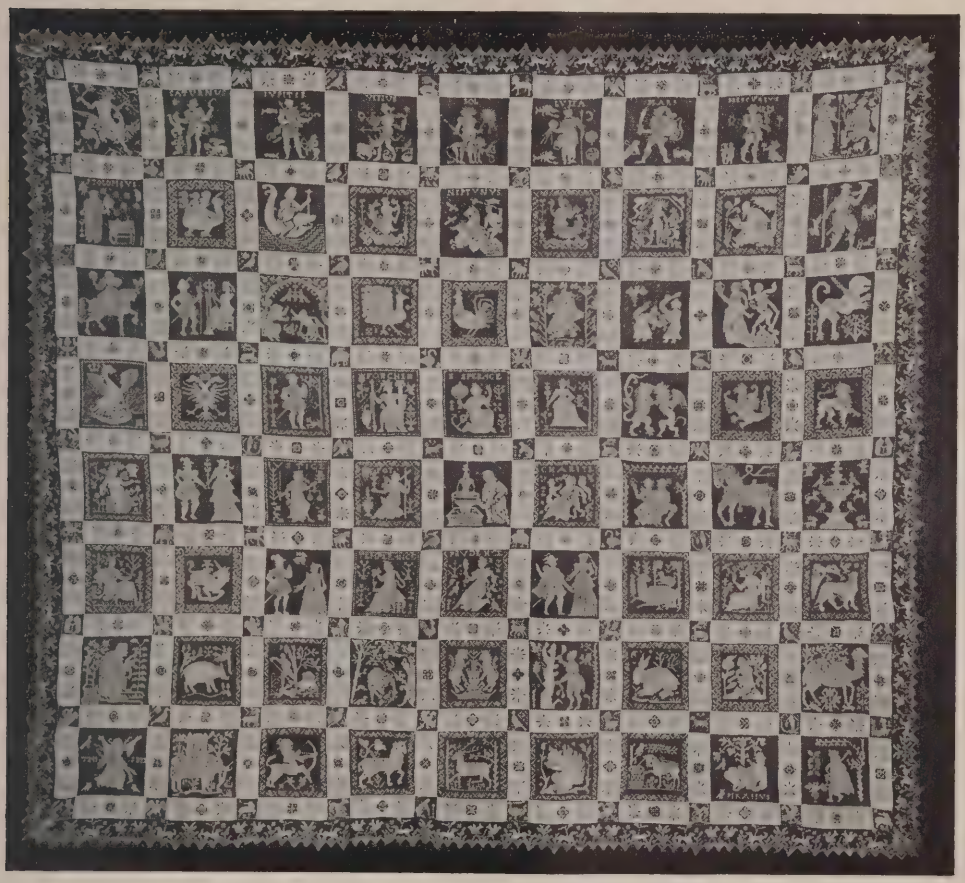
40 -

24. FRENCH APPLIQUÉ-EMBROIDERED EGGSHELL HANDKERCHIEF LINEN DINNER CLOTH
With oval floral garland and spandrel strips of 'shadow' appliqué and silk embroidery, the centre with ornamental hemstitching.
2 yards 27 inches x 2 yards 6 inches

60 -

25. MILANESE LACE AND CUTWORK HANDKERCHIEF LINEN OVAL CENTREPIECE
Concentric bands of Milanese lace patterned with undulating vines, separated by cutwork linen circles, and enclosing a cutwork linen panel with one Milanese and *Venise* lace spandrel, the opposite corner inset with a reticella lace square.
1 yard 26 inches x 1 yard 15 inches

90 -



[NUMBER 26]

280 -

26. FILET LACE AND EMBROIDERED LINEN TILE-PATTERN TABLE CLOTH WITH FIGURAL DESIGNS

Formed of filet lace squares handsomely worked with full-length figures of mythological and allegorical personages, captioned Saturnus, Jupiter, Charité, Justice, etc., together with noblemen and ladies, fabulous animals and fowl, including the unicorn and peacock. The tiles are separated by handkerchief linen panels with cutwork stars and reticella lace dies; vandyked filet edging developing repeated animals and birds. Tinted cream.

2 yards 29 inches x 2½ yards

[See illustration]

27. Italian Church Linen and Filet Lace Table Cloth

70 -

Inset with two filet bands exhibiting recurrent urns of symmetrical foliations beneath pointed columnar arcades; the central strip and border of linen worked in *cordonnets* with arched niches, enclosing reticella lace squares with quaint human figures. *2 yards 33 inches x 1 yard 30 inches*

28. Handkerchief Linen and Filet Lace Oval Table Runner with Twelve Doilies

40 -

Runner with filet lace border worked with undulating branches of pomegranates, grapes and foliage; round ecru doilies matching, with linen centres. [Lot.]
1 yard 32 inches x 1 yard

29. White Satin Damask Dinner Cloth with Twelve Napkins

50 -

Fine damask, patterned with a beautiful design of pheasants, gracefully disposed in pairs amid rose branches, and with light touches of peacock green and rose; hemstitched, and with embroidered monograms.
3 yards x 1 yard 24 inches

30. Pair Hemstitched Handkerchief Linen Dinner Cloths

50 -

Worked with dainty hemstitching to form a decorative allover tile pattern; embroidered monograms. Fine quality. *3 yards 26 inches x 2 yards 10 inches*

31. Hemstitched Handkerchief Linen Dinner Cloth

40 -

Type of the preceding, but inset with two *Venise* lace scalloped monogram medallions. Fine quality. *4 yards 6 inches x 2 yards 10 inches*

32. Pair Eggshell Silk Rep Coverlets, and a Velvet Chaise Longue Cover

100 -

Twin-bed size coverlets trimmed with heavy cording; Carlin choice quality velvet *chaise longue* cover applied with silk rosettes and bordered with quilted stripes, lined with eggshell rayon satin. [Lot.]

SILK DAMASK AND SATIN WINDOW HANGINGS

425 -

33. Two Pairs Golden Yellow Silk Damask Window Hangings with Valances *Régence Style*

Design of spatulate floral devices symmetrically enclosed within garlands of blossoms and foliage; interlined and fringed. [Lot.]

Two: 9 feet 2 inches x 6 feet
Two: 9 feet 2 inches x 51 inches

1250 -

34. Three Pairs Dove Gray Silk Damask Window Hangings with Valances

With large symmetrical Louis XIV design of spatulate floral palmettes enclosed by pairs of curving leaves; interlined and fringed. [Lot.]

Four: 9 feet 3 inches x 6 feet
Two: 9 feet 3 inches x 10 feet

175 -

35. Two Pairs Roman-Striped Satin Window Hangings with Valances

Boldly striped in rose crimson and green, with subordinate stripes in turquoise blue and yellow; interlined and fringed. [Lot.] *Two: 9 feet 7 inches x 6 feet*
Two: 9 feet 7 inches x 10 feet

150 -

36. Garniture of Dressing Table with Skirt and Window Hangings In Striped Taffeta

Kidney-shaped mirror-top table with triptych dressing mirror affixed, the centre cresting rising to reveal an electric fixture; white-painted kneehole underframing concealed by the valanced skirt in Roman-striped rose and green silk taffeta. Together with a pair of window hangings with valance, to match, interlined and fringed. [Lot.] *Total height 58½ inches; width 40 inches*
Hangings: 8 feet 9 inches x 5 feet 6 inches

475 -

37. Two Pairs Rose Cendré Silk Damask Window Hangings with Valances

Design of large spatulate foliage palmettes enclosed by pairs of curving pointed leaves; interlined. [Lot.] *Two: 9 feet x 9 feet 2 inches*
Two: 9 feet x 6 feet

275 -

38. Two Pairs Rose Cendré Silk Damask Double-Sided Portieres

Allover design of scrolling stems of peonies and leafage; crêpe texture.

7 feet 3 inches x 48 inches

SILVER AND SILVER-PLATED WARE

39. SILVER-PLATED SERVICE OF FLATWARE *Gorham Mfg. Co., New York*

140 - Twelve each of dinner forks, dinner knives, entrée knives, fish knives and forks, dessert knives and forks, tablespoons, soup spoons, iced tea spoons, fruit knives, and butter spreaders; eleven entrée forks, eleven oyster forks, nineteen teaspoons; and twelve assorted servers. Plain molded fiddle pattern handle, initialed *G*. [Lot.]

40. CHASED SILVER BEAKER *Hebraeo-German, circa* 1625

300 - Flaring cylindrical beaker ornamented with a reeded ring knop above the foot; chased with a design of foliated strapwork cartouches and medallioned profile portraits, with German and Hebrew inscriptions underfoot.

Height 6¾ *inches*

41. GEORGE II SILVER TWO-HANDLED CUP AND COVER

Richd. Gurney & Co., London, 1757

140 - Plain urn with two loop handles and domed cover with knob finial; on domed foot. *Height* 11¼ *inches*

[See illustration on page 73]

42. PAIR GEORGE III SILVER THREE-LIGHT CANDELABRA

Matthew Boulton, Birmingham, 1789

360 - Adam tapering round shaft with reeded urn top, and round foot engraved with a blank escutcheon; supporting a branch of later date, with two twisted octagonal arms and three reeded urn sockets. All *bobêches* with stamp of Thos. Bradbury & Son, *c.* 1918. *Height* 15½ *inches*

43. STERLING SILVER AND ETCHED GLASS DECANTER AND ICE TUB

60 - Etched glass pear-shaped decanter with *ajouré* silver mount in the Louis XV taste *repoussé* with figural groups; monogrammed; Tiffany trellised silver two-handled tub with etched glass liner, and a hammered tongs. Together with a silver-mounted cut glass small dish. [Lot.]

85 - 44. STERLING SILVER AND INLAID MAHOGANY TWO-HANDLED OVAL TRAY
Mahogany tray inlaid with a marquetry shell patera, with *ajouré* silver rim band *repoussé* with sportive amors, two plain handles; monogrammed.
Length 23 inches

45 - 45. THREE CONTINENTAL SILVER AND SILVER-PLATED TABLE ARTICLES
Augsburg *ajouré* silver trellis-pattern sugar bowl with square foot and domed cover, and gold-plated liner; festooned trellis-pattern salt with ring handles and blue glass liner, in the Georgian taste; and an engraved silver-plated hexafoil tea caddy with initials and apocryphal date 1702 underfoot. [Lot.]

60 - 46. THREE SILVER AND SILVER-PLATED TABLE ARTICLES
Silver-plated round tray with piecrust border molded with rocaille ornament; gravy boat and stand with beribboned reeded rims; and a Tiffany sterling silver bread tray with openwork rococo ends. Monogrammed. [Lot.]
Widths 8 to 14½ inches

CHINESE PORCELAIN

110 - 47. PAIR THREE-COLOR MINIATURE FIGURES OF FU LIONS *K'ang Hsi*
Male animal with brocade ball revolving about a stem, and female animal with cub; with open growling jaws, and glazed green, yellow and aubergine; each on a white-glazed leaf-shaped base. Right forefoot of male animal repaired.
Height 3¾ inches

150 -

48. LANG YAO APPLE GREEN CABINET VASE *K'ang Hsi*
Gallipot with boldly rounded shoulder and short lip, invested with a beautiful apple green glaze exhibiting an irregular crackle in light and dark gray, the interior of lip with crackled grayish glaze. Repaired. Has stand.
Height 5½ inches

[See illustration on page 77]

[NUMBER 49] [NUMBER 50]

49. FAMILLE ROSE RUBY-BACK PLATE *Early Ch'ien Lung*

Depicting a sumptuously robed court lady upon a cushioned throne chair looking down at a child holding a bird; a brown Pekinese tugs at the lady's dress, and at right two children appear to rise from a jardiniere. Behind the group are a ribbon-tied bundle of books, a large covered jar, and a *guéridon* with vase and coupe. Diapered border in delicate pale rose with *san kuo* floral reserves. Exterior with ruby border glaze of *peau d'orange* texture. Lip repaired. Has plate glass stand. *Diameter 7¾ inches*

275-

Collection of James A. Garland, New York

From Duveen Brothers, Inc., New York

[See illustration]

50. FAMILLE ROSE RUBY-BACK PLATE *Early Ch'ien Lung*

85-

Depicting a court lady in lavender and pale rose, holding a fan and seated on a long bench, a dish of fruit beside her; she gazes down at a child holding a gourd and a sparrow, who glances back at another child with a black *sang*, or organ. At rear are two large jars and a *guéridon* with ornaments. Narrow diapered

[*Continued*

[52] [51] [52]

Number 50—*Concluded*]

border with four floral and scroll reserves. Ruby red exterior border of *peau d'orange* texture. Repaired. Has plate glass stand. *Diameter* 8 *inches*

Collection of James A. Garland, New York

Collection of J. Pierpont Morgan, New York, no. 519

From Duveen Brothers, Inc., New York

[See illustration opposite]

/50-

51. THREE-COLOR PORCELAIN TWIN GROUP *K'ang Hsi*

Ho ho êrh hsien, the twin genii of Union and Harmony, laughing boys, one clasping the hand of his brother thrown across his shoulder; one clad in golden yellow robe with green skirt, a string of cash hanging from his wrist. On aubergine base. Some repairs. *Height* 8¾ *inches*

[See illustration]

52. PAIR THREE-COLOR SPLASH-GLAZED PORCELAIN FIGURES OF PARROTS *K'ang Hsi*

375. Perched figure with imbricated plumage and head raised inquisitively, perched upon a mound of hollow pierced rockery; coated with a splashed glaze of leaf green, golden yellow and deep aubergine, the beak and claws unglazed. *Height* 6¾ *inches*

[See illustration]

53. PAI TING YAO CONIFORM FLOWER BOWL *Sung*

90. Gently rounded vitreous bowl on ring foot, and with notched hexafoil rim; the interior lightly molded with peony petals beneath a delicate greenish white glaze. *Diameter* 6½ *inches*

54. THREE-COLOR PORCELAIN LEAF-SHAPED STAND *K'ang Hsi*

100. Painted in shades of green and aubergine with a *fêng huang* perched upon rockery, from which spring windblown stems of blossoms, the green and yellow stippled foliage border outlined by triple cyma scrolls; on three scroll supports matching the border. Repaired. *Length* 9 *inches*

Collection of J. Pierpont Morgan, New York, no. 773

55. CELADON OCTAGONAL PLAQUE *Ming*

100. The cavetto molded with a large skeleton rosette, the flaring octagonal border with rapidly sketched branches, the exterior with overlapping lotus petals; in heavy reddish paste coated with a sea green glaze. Has gilded bronze stand. *Diameter* 13 *inches*

[See illustration]

56. PAIR FIVE-COLOR PORCELAIN STATUETTES OF IMMORTALS *K'ang Hsi*

400. Small figures in stippled green robes, of Han Hsiang-Tzŭ, with flute, and decorated with floating plum blossoms; and Lü Tung-pin, bearded and with fly whisk, his robe reserved with iron red *shou* medallions; each sits upon an hexagonal molded and diapered stand with floral compartments. Some repairs. *Height* 5¼ *inches*

[See illustration]

Illustration of number 52 *appears on the preceding page; of number* 55 *on page* 74

[56] [57] [56]

225-

57. THREE-COLOR PORCELAIN STATUETTE ON STAND *K'ang Hsi*
Smiling epicene figure of a Bodhisattva with hands resting, palms upward, upon the crossed legs; wearing a hooded robe decorated with a rosetted hexagonal diaper in alternate diagonal bands of yellow and green, and revealing the white undergarment at the breast; the robe bears a wedge-diapered iron red border. The figure rests upon a semi-octagonal throne stand painted with aubergine waves and reserved with a cyma-scrolled lotus medallion. Repaired.
Total height 7¾ inches

Note: A rare type, particularly notable for the presence of the iron red color in the border of the robe, seldom found in these statuettes.

Collection of J. Pierpont Morgan, New York, no. J20
From Duveen Brothers, Inc., New York

[See illustration]

58. EXQUISITE FAMILLE ROSE STATUETTE OF A COURT LADY *Yung Chêng*
Figure of a lady with black hair pulled tightly into a high topknot, the finely modeled features in an enigmatic smile, the ears pierced; her hands are extended in a conversational pose. She wears a rose pink garment decorated with green medallions of *famille rose* blossoms, *fêng huang* and dragons, over an Imperial yellow pleated skirt, which, with the blue and yellow garden seat upon which she is resting, is ornamented with clouds and landscape medallions. Her head and hands are unglazed. A few careful repairs, as usual. Has stand.

800-

Height 9 *inches*

Note: One of the most beautiful examples of Chinese ceramic sculpture ever to appear in an American private collection. The bisque is of the type and quality of the finest K'ang Hsi work, and the statuette indeed dates from the earliest years of the following reign, *c.* 1725.

Collection of J. Pierpont Morgan, New York, no. 1030

From Duveen Brothers, Inc., New York

[See illustration]

[NUMBER 58]

59. THREE-COLOR PARCEL-GLAZED BISQUE STATUETTE OF KUAN YIN, ON THRONE STAND *K'ang Hsi*

250 -

Composed squatting figure of the goddess with smiling expression, her top-knot surmounted by a hooded veil, her garments curling into wave-scroll effects at the hem, and painted in yellow, aubergine and white on a leaf green ground with diaper and floral decoration; about her neck is a rosary, and in her right hand rests the pearl of Omnipotence, a sceptre in her left. She sits upon a lotus throne supported upon a balustrated hexagonal stand ornamented with flowers and lozenge diapers, centring a quatrefoil *Fu*-lion medallion. Some repairs.

Total height 16¼ *inches*

From Duveen Brothers, Inc., New York

[See illustration]

60. CRACKLED CAFÉ AU LAIT CYLINDRICAL VASE *Late Ming*

60 -

With brief incurvate flaring lip, and clothed in a lightly stippled coffee brown glaze with wide irregular crackle of *ko yao* type. Has pierced cover inset with a jade annulus. *Height* 6¼ *inches*

ITALIAN RENAISSANCE BRONZES, TERRA COTTAS AND WOOD SCULPTURES

VENETIAN SCHOOL
XVI CENTURY
(Pair Bronze Candlesticks)

300 -

61. *PAIR OF URN CANDLESTICKS WITH GROTESQUE SUPPORTERS.* Three-handled urn wrought with strap volutes enclosing three draped masks, on a round plinth chiseled with lion masks hung with drapery swags; the whole supported by three squatting nude figures of female grotesques with claw feet and spread wings linked by drapery clusters. Have wood bases. *Height* 7 *inches*

From Duveen Brothers, Inc., New York

[See illustration on page 41]

[NUMBER 59]

GIOVANNI DA BOLOGNA

FLORENTINE: 1524-1608

(Bronze Group)

900 –

62. *PEASANT CATCHING BIRDS.* A peasant stepping forward lightly with the left foot advanced and body bent, holding a cage in front of him with his left hand, and in his raised right hand a club; he wears a short leather jacket and a hat with a feather and earlap hanging down at one side, and at his belt hang several birds, a knapsack and a bag. On portor marble base.

Height 8½ *inches*

Note: This lively statuette is known in other replicas, and there exists also a companion figure which is still preserved in some collections, e.g., in the Bargello in Florence; the example in the Bargello was originally in the Medici collections, for which the two figures were very probably executed. This statement is confirmed by Dr. W. Bode, who published the work, together with related bronzes by this master (*vide infra*).

Collection Hauttman, Florence

From E. Costantini, Florence, 1913

From the Galerie Sangiorgi, Rome

See W. Bode, *Italian Bronze Statuettes of the Renaissance,* 1907, vol. III, pl. CCIII

Described and illustrated in Wilhelm R. Valentiner, *The Henry Goldman Collection,* 1922, no. 6

[See illustration]

[NUMBER 62]

ALESSANDRO VITTORIA

VENETIAN: 1525-1608

(Pair Bronze Figural Candlesticks)

63. *PAIR OF PUTTI HOLDING URNS.* Nude standing figure with curly hair, the right knee bent, the arms upraised to support a gadrooned and fluted urn as candle socket behind the head; on trilateral base richly wrought with three figures of seahorses with front hoofs supported upon volutes, enclosing cherub heads, above a border of openwork strap scrollings with curled acanthus leaves at the corners. Exceptionally rich patina. Have black Belgian marble bases. *Height* 10 *inches*

/000 -

Note: The attribution of these fine candlesticks, originally considered to be by Sansovino, to his contemporary Alessandro Vittoria is based on their close relationship to known works by him; an identical candlestick from the Simon Collection in Berlin is in fact illustrated in Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance,* 1907, vol. III, pl. 204, and is given by him to Vittoria. A putto of the same type, holding a vase on his head, was in the Imperial Museum in Vienna, and is illustrated in Julius von Schlosser, *Werke der Kleinplastik in der Skulpturen Sammlung des Allerhöchsten Kaiserhauses,* 1910, vol. I, pl. XX, no. 4.

Collection of John Edward Taylor, London, 1912 (as by Jacopo Sansovino)
Collection of William Salomon, New York, 1923
From Duveen Brothers, Inc., New York

[See illustration]

[NUMBER 63]

BARTOLOMMEO BELLANO

PADUAN: 1430-1502

(Gilded Bronze Group)

11,500 -

64. *DAVID WITH THE HEAD OF GOLIATH.* Standing figure of the youthful David, his long hair bound with a fillet, wearing a short doublet with long sleeves, a sling hung over his right shoulder, together with a bag at his left side, upon which his left hand rests; in his right is a large falchion, which touches the head of Goliath lying beneath his feet; circular base. On octagonal walnut plinth. *Height* 11¼ *inches*

Note: This magnificent bronze, one of the *chefs d'oeuvre* of Paduan Renaissance art, was known to Bode as a group in the Foulc collection and in a smaller replica in the Victoria and Albert Museum, London. Dr. Bode describes this subject as "one of the artist's leading bronzes and his masterpiece", and analyzes closely the execution and composition of the Foulc group; a third example, from the J. P. Morgan and J. Edward Taylor collections, appeared in the William Salomon catalogue, 1923 (no. 419), but the present work seems clearly superior to both, in the sculptural vigor of the David, and the powerful treatment of the physiognomy. These groups show variations in the form of the falchion and the position of the Goliath head; and the present seems to be the only one distinguished by the beautiful gilding. For the composition, see Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance,* 1907, vol. 1, p. 21, and pl. XX..

Collection of Fairfax Murray, Esq., London

From Duveen Brothers, Inc., New York

[See illustration]

TWO VIEWS OF NUMBER 64

BENVENUTO CELLINI

FLORENTINE: 1500-1571

(Bronze Inkstand with Allegorical Group)

65. *VIRTUE OVERCOMING VICE.* The detachable cover is surmounted by an allegorical group, represented by a nude female figure holding a club, and standing upon a prostrate nude evil form, having the body of an old woman and a gorgon head with open mouth and wildly flowing hair. The figure representing Virtue is standing with her left leg on a tree trunk, her right leg poised with the toes on the body of the demon; she looks downwards, her right hand raised.

4750 -

The base is formed of three crouching sphinxes whose wings are connected by garlands, the ends of which are fastened around their necks; a swag of fruit is suspended from the junctions of the festoons. The sphinxes are seated on a voluted triangular vase supported by three lion-paw feet. The open space in the centre originally contained the inkstand. The bronze has a rich black lacquer patina. On black Belgian marble plinth. *Height* 17½ *inches*

Note: A letter from Dr W. Bode to Sir Joseph Duveen, dated Charlottenburg, June 1, 1920, which will be given to the purchaser, reads in part as follows (translation): "Yesterday just after I returned from Nürnberg I met your representative from London, who brought me the bronze. I examined this in detail and compared it with the group which is almost identical with it in the Rothschild Collection in Vienna, which I knew when in the Palazzo Borghese.

"I haven't the least doubt that your piece is an original of the sixteenth century, and in fact an original by Benvenuto Cellini.

"The group, representing Virtue conquering Vice, seems in fact, to be identical with the Rothschild piece, with the exception of minor details. Against this the base discloses many differences, but in spite of these it is characteristic of the period. Repetitious productions of this model, which was possibly originally executed by Cellini in gold, must have been very famous and were remarkably frequent, especially of the group; most of these show smaller or greater differences, perhaps because Cellini sought to improve the reproductions. You know that we have in the Kaiser Friedrich Museum two different examples of this group, of which I have seen yet another pair of reproductions.

"The authenticity and the age of your piece is established beyond doubt by the manner of the chiseling and the absolutely characteristic patina. As is customary in the Renaissance, the piece is covered with an artistic dark lacquered patina. . . . I asked your representative for a photograph which I want to include in my new (small) edition of *Italian Bronze Statuettes of the Renaissance.*"

[*Continued*

TWO VIEWS OF NUMBER 65

Number 65—*Concluded*]

Dr W. R. Valentiner, in the Goldman catalogue, (*vide infra*) writes in more detail as follows: "There exist several versions of this composition by Cellini, but the present one and the similar one in the collection of Baron Alphonse de Rothschild seem to have been the final version, which he executed after several preparatory studies. Two of these studies are in the Berlin Museum, one in gilded bronze; a figure somewhat similar to the demon is in the Victoria and Albert Museum, and another, related to it in style, is in the hands of a dealer in The Hague, while a wax model is in the possession of Mr. Charles Loeser, in Florence. A very fine version of the whole group, representing Virtue overcoming Vice, is in the Widener collection in Philadelphia (formerly in the John Edward Taylor sale), where the demon is male and winged, and another in the collection of the late H. C. Frick of New York (formerly in the J. P. Morgan collection)."

Collection of A. H. Godfrey, Brooke House, Ash, Canterbury

From Duveen Brothers, Inc., New York

Described and illustrated in Wilhelm R. Valentiner, *The Henry Goldman Collection,* 1922, no. 7

[See illustration on the preceding page]

NICCOLO ROCCATAGLIATA

GENOESE: LATE XVI CENTURY

(Pair Bronze Candlestick Figures)

1800-

66. *TWO CHERUBS HOLDING CORNUCOPIAS*. Standing nude figures, to left and right, respectively, each with a sash loosely tied around the waist, and spread wings, holding up a fluted and gadrooned cornucopia-like vessel terminating in a candle pricket; on round base. Rich dark patina. Have octagonal paneled wood stands. *Height* 21 *inches*

Collection of S. E. Kennedy, Esq., London

From Duveen Brothers, Inc., New York

[See illustration]

[NUMBER 66]

FLORENTINE SCHOOL

XVI CENTURY

(Pair Carved, Gilded and Polychromed Wood Candlestick Statuettes)

900 -

67. *KNEELING ANGELS*. Charming youthful figure with curly hair and long-sleeved loose robe, the wings spread wide; kneeling on one leg, the other knee supporting the baluster-form pricket candlestick grasped in both hands. The robe gilded, and revealing the peacock blue lining; on peacock blue and gold molded hexagonal base. *Height* 16½ *inches*

Collection of Stefano Bardini, New York, 1918

[See illustration]

BENEDETTO DA MAIANO

FLORENTINE: 1442-1498

800 - (Polychromed Terra Cotta Group)

68. *VIRGIN AND CHILD*. Youthful figure of the Virgin seated upon a bench, wearing a crimson robe, with voluminous blue mantle thrown across her knees; her right hand is carried to her breast, and with her left she supports the standing nude Child, His right arm upon His mother's shoulder. On shaped terra cotta base. *Height* 18 *inches*

Collection of Stefano Bardini, New York, 1918

[See illustration]

ANDREA DELLA ROBBIA

Florentine: 1435-1525

(Glazed Terra Cotta Tabernacle Group)

69. *MADONNA AND CHILD SURROUNDED BY ANGELS.* Three-quarter-length figure of the Madonna with head somewhat inclined, supporting the nude standing figure of the Christ Child before her right side; she wears a robe tied at the waist with a knotted girdle, and a hooded cloak, and clasps the left ankle of the Child with her left hand, her right supporting His body. The Infant holds a dove in His right hand, His left arm being around the neck of His mother. Behind her head appear three haloed cherubim, completing the niche group; the conforming round-arched frame shows seven cherubim with spread wings, within an ovolo border, the pendent valance a cherub head between cornucopias of fruit. The whole composition is glazed white against a light blue background, with the exception of the fruits, which are tinted green, yellow and manganese violet. Some careful repairs, as usual.

3000-

Height 39 *inches; width* 20 *inches*

Note: Dr W. R. Valentiner, in the Goldman catalogue (*vide infra*) writes as follows: "The same composition can be found in several places, in the Quincy A. Shaw collection in the Boston Museum, in the Castello di Lari, in the Louvre, in the Victoria and Albert Museum, at Sir George Donaldson's in London, and at Rickmansworth. (Compare Allan Marquand, "Della Robbias in America", 1912, p. 35.) According to Marquand, the composition belongs to the workshop of Andrea. 'It is his influence and his types, not his handiwork, that we see in these reliefs'. The example in the Castello de Lari dates as late as 1524, according to the coat of arms; that is, when Andrea was in his eighty-ninth year, a year before his death. But it does not necessarily follow that the present example was executed as late as this".

In the Stefano Bardini sale catalogue, however, Prof. Marquand is stated to have assigned the present relief provisionally to the decade 1490-1500, and as writing: "You make no mistake in attributing this Madonna to Andrea della Robbia".

Collection of Stefano Bardini, New York, 1918, no. 372, illus. in color as frontispiece

Described and illustrated in Allan Marquand, *Andrea della Robbia,* 1922, vol. II, p. 172, no. 313

Described and illustrated in Wilhelm R. Valentiner, *The Henry Goldman Collection,* 1922, no. 5

[See illustration]

[NUMBER 69]

ITALIAN RENAISSANCE FURNITURE AND OBJECTS OF ART AND AN ISPAHAN CARPET

70. Gothic Gilded Copper and Champlevé Enamel Chalice

French, XIV Century

300 -

Deep plain bowl cupped in a collar of engraved acanthus leaves, above an octagonal ring inlaid with lozenges in colored enamels in a jasper red ground; a second collar encloses, with the first, a large knop also chiseled with foliage and bossed with six medallions inlaid in colored enamels with two coats of arms, a minute Crucifixion, and figures of the Virgin, and SS. John and Augustine; the stem flares below the second collar into a hexafoil foot.

Height 7⅝ inches

[See illustration]

1200-

71. GOTHIC CARVED IVORY DIPTYCH *Ile de France, XIV Century*

Subdivided into four panels, depicting beneath arcades of three pointed arches: *left wing,* the Birth of the Virgin and the Adoration of the Magi, *right wing,* the Coronation of the Virgin and the Crucifixion with Mourning Figures of Mary and S. John. In walnut frame. *7 x 7/8 inches*

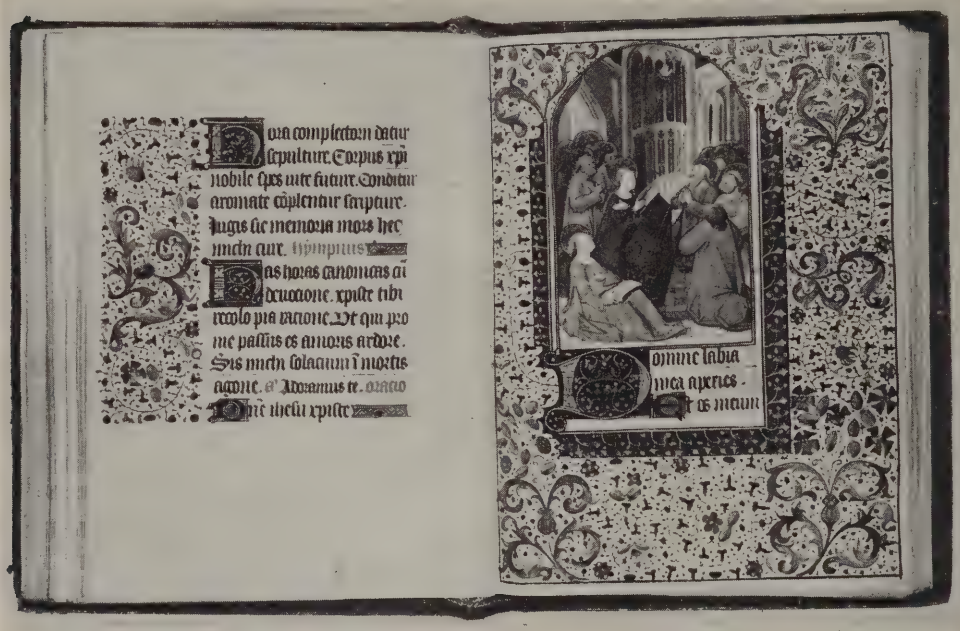
Collection of Dr. Leopold Seligmann, Ball-Graupe Galleries, Berlin, 1930

Recorded and illustrated in Lüthgen, *Die Abendländische Kunst des* 15. *Jahrhunderts,* 1920, *pl.* 18

Recorded and illustrated in Lüthgen, *Rheinische Kunst des Mittelalters aus Kölner Privatbesitz,* 1921, pl. 46

Exhibition of Medieval Art from Cologne Private Collections, Cologne, 1927, no. 197

[See illustration]



[NUMBER 72]

900 -

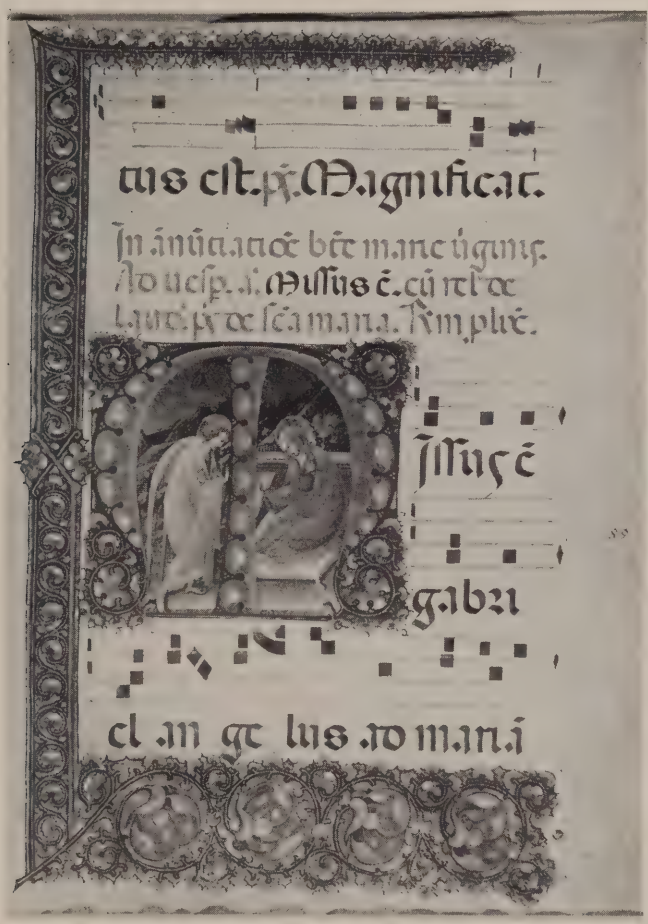
72. GOTHIC ILLUMINATED MS BOOK OF HOURS *French, XV Century*

[Horae Beatae Virginis Mariae, cum calendario.] Small 4to MS written on vellum in black and red Gothic script, thirteen long lines to the page. With twelve fine large arched miniatures in burnished gold and colors, depicting the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Adoration of the Magi, the Circumcision, the Flight Into Egypt, the Coronation of the Virgin, the Crucifixion, Pentecost, King David Praying, and Office for the Dead. Together with lateral margin illuminations in burnished gold and colors in ivy-leaf pattern, large illuminated initial letters, smaller similar letters on red and blue penwork grounds, and finials in red and blue, with design in burnished gold and white.

In an early sixteenth century morocco binding impressed on sides and back with a rich allover pattern enclosing the initials *IHS* within a glory in centres of sides. A few imperfections, as usual, not affecting the text.

From the Bourgeois Galleries, New York

[See illustration]



[NUMBER 73]

550 -

73. ILLUMINATED ANTIPHONARY LEAF ON VELLUM *French, XV Century*
Leaf of music, elephant folio, written in sepia with Gothic script, rubricated, the music on four-line red staves. With E-shaped border beautifully illuminated with scrollings of large blue and crimson blossoms and thorny green leaves upon gold bands, centring a large initial *M* in rose, with an exquisite miniature depicting the Annunciation before a wooded mountain landscape under a night sky with an apparition of God the Father sketched in gold. Framed. *22½ x 16 inches*

[See illustration]

74. GUBBIO RUBY AND YELLOW LUSTRE MAJOLICA DISH *XVI Century*

1000 -

Deep round dish with bossed cavetto medallion molded in relief with the Sacred Monogram, the marli with a border of radially directed foliations interrupted by four mascarons; the decoration in yellow and ruby lustre, pale green and cobalt blue on a white background, the rims and the majority of the raised detail in *madreperla* yellow lustre. *Diameter 9⅜ inches*

Note: A superb example of the maturity of the lustre technique at Gubbio, *c.* 1530, and presumably the work of Maestro Giorgio.

Collection of J. Pierpont Morgan, New York

From Duveen Brothers, Inc., New York

[See illustration]

75. PAIR URBINO MAJOLICA ALBARELLI *XVI Century*

100 -

Cylindrical jar swelling into two bulbous annuli, and painted with a seated enthroned figure of a goddess upon a plinth with captioned drug label, supported by two amorini; in a wooded landscape with distant mountains. Painted in green, yellow, orange, manganese violet and cobalt blue. Some repairs, as usual. With copper liners. *Height 9 inches*

76. WALNUT QUADRANGULAR STOOL *French or Italian, XVI Century*

50 -

Octagonal paneled seat with small embrasure, on quadrangular box support with flaring sides, ogee-cut at base. Light bronze patina.

77. TWO HENRI II TURNED WALNUT TABOURETS *French, XVI Century*

140 -

With semi-octagonal top, on four slender turned and slightly swelling legs joined by a box stretcher. Almost a pair.

78. LOUIS XIII TURNED WALNUT TABOURET

French, Early XVII Century

90 -

With rounded oblong paneled seat, on four spool-turned legs with box stretcher. Rich bronze-like patina.

[NUMBER 74]

[NUMBER 79]

350-

79. RICHLY SCULPTURED PINE WALL MIRROR *Flemish, Late XVI Century*
Square mirror, bordered with boldly conceived voluted strap scrollings with 'broken' pediment, the crown and base centred with a cherub head flanked by swags of fruit; the sides carved with sheathed winged female figures upon voluted scroll plinths, also hung with swags of fruit. Warm light patina.

Height 30½ *inches; width* 26 *inches*

[See illustration]

[NUMBER 80]

PAIR BRONZE URN CANDLESTICKS: NUMBER 61

400 -

80. CARVED WALNUT CREDENZINA *Tuscan, XVI Century*

Molded oblong top with dentiled edge, above a frieze applied with pairs of imbricated modillions and containing two small drawers; supported on free-standing round columns flanking paneled double cupboards with turned knob handles, between imbricated pilasters carved with draped cabochon cartouches; on molded base with lion-paw feet. *Height 35 inches; width 34½ inches*

From A. S. Drey, Munich

[See illustration]

81. FINELY SCULPTURED AND INLAID WALNUT OCTAGONAL TABLE WITH DOLPHIN SUPPORTS *Florentine, XVI Century*

4600 -

Octagonal top inlaid with a central annulus, and border ornament of graceful foliated S-scrolls, and with narrow dentiled frieze below the molded rim; on three very finely carved dolphin supports embellished with imbrications and curling acanthus foliage, and enclosing a gadrooned bulbous central member with intarsia decoration matching the top border; the whole standing upon a triangular molded base with frieze of flutings and three lion-paw feet.

Height 32 *inches; diameter* 48 *inches*

Note: A remarkable specimen of the mature furniture style of the Florentine *cinquecento,* notable for the graceful and delicate execution of the sculptural detail. The dolphin was a favorite motive in French art, and the work shows the influence of the contemporary schools of Lyons and Dijon in its emphasis on purely sculptural quality. The dolphin motive here however, suggests that the table may have been executed for a member of the Pazzi family of Florence, since the device occurs in their coat of arms. This is the most important table of the period to appear at public sale in over a decade.

From Luigi Grassi, Florence

From A. S. Drey, Munich

[See illustration]

82. PAIR CARVED WALNUT AND RUBY VELVET NURSING CHAIRS *Umbrian, XVI Century*

120 -

Low back panel and seat in ruby velvet trimmed with tasseled fringes; on square legs with scroll-carved stretchers, the frontal one enriched with a strap-work cartouche; uprights surmounted by acanthus scroll finials.

Collection of Stefano Bardini, Florence

83. CARVED WALNUT CREDENZINA *Umbrian, XVI Century*

350 -

Molded oblong top overhanging a fluted frieze with single drawer, above a paneled cupboard centred with a draped mask carved in high relief; this is flanked by stop-fluted pilasters carved with cabochon cartouches, between free-standing round columns; on molded base with lion-paw feet.

Height 35 *inches; length* 36 *inches*

From A. S. Drey, Munich

[NUMBER 81]

84. Richly Sculptured and Parcel-Gilded Walnut Cassone
Florentine, XVI Century

600 -

Oblong, with hinged sarcophagus lid carved with borders of fluting and floral lunettes; the upper incurvate section of the chest with a deep band of gilded flutings upon front and sides, above convex panels carved in high relief against a gilded background with voluted acanthus foliage and stems of blossoms, the central pair of scrolls enclosing large blossoms and surmounted by a winged cherub head, the flanking scrolls with perched birds; the volutes upon the sides enclose floral rosettes. At the front corners are coats of arms on which are perched seated figures of nude putti carved in the full round. The chest stands upon gadrooned bun supports, and has a platform of later date.

Height 28 inches; length 5 feet 3 inches

From Duveen Brothers, Inc., New York

[See illustration]

85. Richly Sculptured and Parcel-Gilded Walnut Cassone
Florentine, XVI Century

600 -

Companion to the preceding.

From Duveen Brothers, Inc., New York

86. Carved Walnut Octagonal Pedestal Table *Italian, XVI Century*

175 -

Octagonal top with molded and dentiled rim, supported on ring-turned baluster pedestal and octagonal base with four paw feet.

Height 26 inches; width 24 inches

87. Turned Walnut Library Table *Italian, XVI Century*

225 -

Massive oblong top with convex edge, supported on two ring-turned baluster members and trestle base. *Height 30½ inches; length 5 feet 10 inches*

[NUMBER 84]

A Shah Abbas Palace Carpet

88. Ispahan Palace Carpet *Eastern Persia, XVI Century*

Rose crimson field with an evenly distributed allover pattern of bulbous and spatulate lotus palmettes symmetrically arranged in pairs, and interspersed with smaller palmettes and pairs of Mongolian cloud-bands, the whole linked up by scrolling and interlacing dark green branches; the motives carried out in shades of turquoise green, sky blue, tan, rose and ivory.

4500-

The broad deep moss green border exhibits an unusual design of recurrent cypresses enclosed between pairs of flowering trees, alternating with highly formalized lotus and other flowering plants, in the colors of the field; the border is enclosed by rose crimson and old gold guards patterned with lotus vines.

27 *feet* 8 *inches* x 11 *feet*

Note: This magnificent carpet, notable for its immaculate preservation, dates approximately from the beginning of the reign of Shah Abbas, say *circa* 1580-90, judging by the generous and sophisticated treatment of the border. This latter, with its naturalistic arrangement of branches contrasting with the formalized character of the blossoms themselves, is highly unusual, and suggests the participation of one of the court miniature painters in the development of the original design.

Collection of Harry Payne Bingham, New York
From Duveen Brothers, Inc., New York

[See illustration]

[NUMBER 88, IN PART]

DRAWINGS

ARTHUR RACKHAM — BRITISH: 1867-1939

125-

89. *PROSPERO'S ISLE.* An illustration for "The Tempest". Signed at lower right ARTHUR RACKHAM. *Watercolor:* 9½ *x* 8¾ *inches*

From Scott & Fowles, New York

THOMAS ROWLANDSON — BRITISH: 1756-1827

225-

90. *CHEYNE WALK, CHELSEA, WITH REGATTA.* View of the Thames animated with the varied boats of a regatta; with the Old Chelsea Bridge seen in the background. At the right, eager groups of spectators line the balustrade in the shade of trees bordering Chelsea walk.

Pen and watercolor: 11 *x* 17 *inches*

Note: A drawing of this same subject but without the view of the regatta is illustrated in A. P. Oppe's work on Rowlandson.

From Arthur Ackermann & Son, Inc., Chicago

Collection of Mrs Samuel Insull, New York, 1936

VINCENT VAN GOGH — DUTCH: 1853-1890

3800-

91. *PAYSAN.* Half-length figure of an old peasant in high-crowned hat with broad rolling brim, seen facing the observer, with both hands folded over the head of a cane. Striped background formed of short horizontal pen strokes.

Reed pen and ink: 5¼ *x* 5 *inches*

Note: Van Gogh, in his letters to his brother (Letter 520, *vide infra*) refers to the painting for which this drawing is a study: "You are shortly to make the acquaintance of Master Patience Escalier, a sort of 'man with a hoe', formerly cowherd of the Camargue, now gardener at a house in the Crau. I do not think it would be an insult to the de Lautrec you have to put my peasant beside it, and I am even bold enough to hope that the de Lautrec would show still more distinguished in the simultaneous contrast, and that mine would gain by the odd juxtaposition, because that sun-steeped, sun-burnt quality, tanned with burning sun and swept with air will show up still more beside all that rice powder and elegance".

Painted in the Arles period, August, 1888

Collection of Henri Matisse, Paris

From Ambroise Vollard, Paris

From the Pierre Matisse Gallery, New York

Exposition Retrospective au Salon des Indépendants, Paris, 1905, no. 29

Exhibition of the Work of Vincent Van Gogh, Museum of Modern Art, New York, 1935, no. 106, illustrated in the catalogue

[*Continued*

[NUMBER 91]

Number 91—*Concluded*]

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent Van Gogh, Catalogue Raisonné,* 1928, vol. 3, p. 140, no. 1461; and vol. 4, pl. CLIX, no. 1461 (as *Paysan de la Camargue*)

See *Further Letters of Vincent Van Gogh to His Brother,* 1886-1889, 1929, p. 139, Letter 520

Described and illustrated in *Vincent Van Gogh,* introduction by and edited by Alfred H. Barr, Jr. (Museum of Modern Art), 1935, no. 106, illustrated on opposite page

[See illustration]

[NUMBER 92]

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

2900 -

92. *LA PROMENADE.* Depicting two young women fashionably attired in long dresses with bonnet and brimmed hat, walking arm in arm in profile to the right. Signed at lower right with initial R. *Black crayon:* 17¼ *x* 10 *inches*

From Bernheim jeune et fils, Paris

From the Wildenstein Galleries, New York

Illustrated in Ambroise Vollard, *La Vie et L'Oeuvre de Pierre Auguste Renoir,* 1919, p. 66

[See illustration]

[NUMBER 93]

400 -

HENRI MATISSE FRENCH: B. 1869

93. *PORTRAIT DE JEUNE FEMME.* Waist-length portrait of a young woman, looking to half left, wearing a Spanish comb and flowers in her hair. Signed at lower right HENRI MATISSE. *Pencil:* 14½ *x* 11 *inches*

From the Wildenstein Galleries, New York

[See illustration]

[NUMBER 94]

300 - THOMAS GAINSBOROUGH, R.A. BRITISH: 1727-1788

94. *LANDSCAPE WITH SHEPHERD AND FLOCK.* Hilly wooded landscape, the trees in full foliage screening a red-tinted sky. A shepherd and flock follow a road which winds into the foreground.

Ink wash heightened with sanguine and white: 9¼ *x* 12¼ *inches*

From the Hawkins Collection

Collection of Arthur Kay, Esq., A.R.S.A. of Edinburgh, London, 1930, no. 34

From Thomas Agnew & Sons, London

Bicentenary Memorial Exhibition of Thomas Gainsborough, R.A., Ipswich Museum, Ipswich, 1927, no. 141

Recorded in The Year's Art, 1931, p. 256

[See illustration]

[NUMBER 95]

900 -

ANTONIO CANALETTO VENETIAN: 1697-1768

95. *S. SALVATORE, VENICE.* A Renaissance church with figures before the entrance, and on the partly flagged terrace in the foreground. At the left is a fountain with obelisk; in the distance, a view of open country. At the right are ruins of the arches of an old aqueduct.

Pen and ink and ink wash: 12 x 18 *inches*

Note: A note written in Italian and found on the back of the drawing contains the following particulars: "The Church of the Transfiguration of our Lord, also called St. Salvatore (The Saviour) in Venice, officiated by the order of 'Regular Canons'. It was built on the plans of the celebrated Architect and Sculptor *Tullio Lombardi* and is the finest Church, according to architectural rules, of all, and there are many in this city".

Collection of Charles Rogers, Esq.

From Thomas Agnew & Sons, London

[See illustration]

PRINTS

[NUMBER 96]

/00 - 96. ENGRAVING IN THE GOUACHE MANNER

Demarteau, after J. B. Huet, 1785

Le Printemps. No. 632. Magnificent impression, margins showing full inscription and all register marks. Small folio; framed.

[See illustration]

/00 - 97. ENGRAVING IN THE GOUACHE MANNER *Descourtes, after Taunay*

Foire de Village. Portalis-Beraldi No. 1a. Fine impression with the full engraved inscriptions, wide margin. Upright small folio, lightly spotted. Framed.

80 - 98. Pair Stipple Engravings Printed in Colors

F. Bartolozzi, circa 1800

Cupid Asleep, and Cupid Enchained. Fine impressions, but trimmed to the circular borders, one small repair. Small quartos; framed.

99. Stipple Engraving Printed in Colors

500 - *F. Bartolozzi, after Lawrence,* 1792

Miss Farren. Tuer No. 1695, Pubd. Jany. 2, 1792, by Bull & Jaffryes . . . London. Very good impression, with margin. Upright folio; framed. Extremely rare when printed in colors.

FRENCH FURNITURE AND DECORATIVE OBJECTS

60 - 100. Pair Chinese Burgauté Lacquer Peach-Form Wine Cups

Ch'ien Lung

The black-lacquered exterior inlaid in mother-of-pearl with bats flying amid clouds, and with mosaic foliage spreading from a rustic branch handle.

Length 4¾ *inches*

130 - 101. Ajouré Silver Singing-Bird Box, Inset with Sapphires

Oblong box pierced with scrollwork enlivened with figures of birds, over red silk, with border and medallion rimmed with sapphires; small engraved oval cover rising to disclose a singing-bird figure. *Length* 4 *inches*

15 - 102. Olive Leather Eight-Day Desk Clock *Tiffany & Co., New York*

Watch type, in folding leather case; eight-day repeater movement.

Height 4 *inches*

60 - 103. Mother-of-Pearl and Gilded Bronze Opera Glasses, and a Reading Glass

Lady's lorgnette type glasses with folding telescopic handle, and *plaqué* with faceted mother-of-pearl, by Lemaire, Paris; and a magnifying glass with mother-of-pearl handle. [Lot.]

50 - 104. Chinese Carved Mutton-Fat Jade Two-Handled Wine Cup

Ch'ien Lung

Shallow round cup stippled with bosses and flanked by two scrolled ring handles; in semi-opaque grayish jade with fluctuating streaky areas.

Length 4¼ *inches*

105. THREE FRENCH PETIT POINT PORTEMONNAIES

40 - Drawstring bag worked with gay floral bands; purse worked in the finest stitch with pairs of young girls walking by a river, and a smaller purse with floral design, both with metal mounts; together with a spectacle case worked with naturalistic blossoms; all with gray grounds. [Lot.]

106. TWO FRENCH BEADWORK BAGS

25 - One worked with a cenotaph beneath a weeping willow, initials and inscription, in colors in a gray ground, with metal mount; the other a large drawstring bag with brilliantly plumaged peacocks in an oyster white ground. [Lot.]

107. LOUIS XV CARVED AND GILDED MOTHER-OF-PEARL AND PAINTED FAN
French, XVIII Century

120 - Chickenskin foil exquisitely painted with a romantic landscape with numerous figures of youths and maidens conversing, and gathering and eating fruit; staves and guards in mother-of-pearl daintily pierced and carved with *treillage* and rococo cartouches, enclosing figures of *bergers* and *bergères* and pairs of doves.

108. FRENCH BEADWORK BAG WITH 'JEWELED' MOUNT

40 - Worked with clusters of large crimson roses, green foliage and grapes on a gray ground, the pinchbeck mount set with colored stones and cabochons.

109. PERSIAN GRAY SILK AND GOLD BROCADE HANDBAG WITH ENAMEL MOUNT

130 - Floral brocade, the black and yellow enamel mount set with marcasite floral devices enriched with carved coral ornaments.

110. BRONZE DORÉ BOUDOIR CLOCK *E. F. Caldwell & Co., Inc., New York*

140 - Watch-form, with chiseled *ajouré* back, on twin dolphin supports and oblong *fleur de pêche* marble base. *Height 6¾ inches*

111. LOUIS XVI SÈVRES ROSE POMPADOUR PORCELAIN DISH *Dated* 1773

180 - Rounded square dish, the interior painted in *rose Pompadour* with four cartouche-form reserves outlined with gilded blossoms and leafage and painted in naturalistic colors with bouquets of flowers. Date mark of 1773, and two decorators' marks underfoot. *Width 8¼ inches*

[See illustration facing page 84]

[NUMBER 112]

550 -

112. EXQUISITE BATTERSEA PAINTED ROSE PINK ENAMEL TEA CHEST WITH THREE CADDIES *Circa* 1770

Oblong chest with rococo pinchbeck rims and two swag handles at the sides, with interior lined in olive velvet; the chest contains three rectangular tea caddies. Each of the four pieces is delicately painted with panels of romantic landscapes with ruins and figures of peasants and domestic animals, within rococo gilded frames, reserved in a rose pink ground *piqué* with a white floral diaper.

Length of chest 8 *inches*

Collection of George J. Gould, New York

From Duveen Brothers, Inc., New York

[See illustration]

113. COALPORT 'SÈVRES' DECORATED GROS BLEU PORCELAIN ECUELLE
Circa 1820

Oval boat-shaped bowl and cover with interlaced white and gold rustic handle; decorated with *piqué* gold dots on a *bleu du roi* ground, reserved in white with infloriated strap scrollings, and with four painted cartouches depicting tavern scenes with boors, in the manner of Teniers. Apocryphal date mark of 1773 and decorators' marks underfoot. *Length* 5¾ *inches*

120 -

[See illustration]

114. PAIR VIEUX PARIS DECORATED APRICOT PORCELAIN CACHEPOTS
Circa 1825

Pail-shaped, with two bands of gilded reeding, and two small lion-mask bosses enclosing painted naturalistic bouquets of flowers, on a light apricot ground. Some careful repairs. Have copper liners. *Height* 6¼ *inches*

140 -

[See illustration]

115. EMPIRE BACCARAT CUT CRYSTAL COFFRET MOUNTED IN BRONZE DORÉ *French, circa* 1820

Sarcophagus form, the cover with panel of hobnail cutting surrounded by vertical fluting and *diamanté* ornament, and cut with initial *B; bronze doré* rims delicately chiseled with floral ornament, cornucopia escutcheon, and tiny winged mask feet. *Length* 6 *inches*

330 -

[See illustration]

116. EMPIRE BACCARAT CUT CRYSTAL COFFRET MOUNTED IN BRONZE DORÉ *French, circa* 1820

Rectangular hobnail-cut casket, with chiseled *bronze doré* rims resembling the preceding, cornucopia escutcheon, two pendent shell ornaments at the ends and four tiny penguin feet. Together with a drapery-cut crystal posset cup and cover. [Lot.] *Length of coffret* 5 *inches*

170 -

Illustration of number 113 *appears on page* 71; *of number* 114 *on page* 90; *and of number* 115 *on page* 69

[NUMBER 117]

625-

117. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE MANTEL CLOCK

Gille l'aîné, Paris, circa 1775

Drum clock garlanded with a *bronze doré* wreath, and set into a fluted statuary marble pillar flanked by nude standing *bronze doré* figures of Venus and a nymph garlanding and crowning Cupid, who is seated on top of the plinth; convex-fronted base with *bronze doré* stop flutings, and bas-relief frieze of sportive amors. *Height* 16½ *inches*

Note: Gille l'aîné, an excellent maker, is recorded in G. H. Baillie, *Watchmakers and Clockmakers of the World,* 1929, p. 144, as having flourished in Paris *c.* 1760-90.

[See illustration]

118. GILDED BRONZE CIGAR BOX AND CIGARETTE BOX

E. F. Caldwell & Co., Inc., New York

190 - Cigarette box wrought with imbrications and *ajouré* floral and figural medallions and base frieze; and cigar box with elaborate decoration of *ajouré* gilded bronze over crimson velvet, the compartmented interior lined in metal and fitted as humidor. Together with a silver cigar cutter. [Lot.] *Lengths 5 and 13 inches*

119. LEEDS WARE RETICULATED OVAL SWEETMEAT BASKET *Circa* 1785

25 - Oval basket with valanced rim and two rustic handles, the sides pierced with trellis-work; creamy white glaze, the rim tinted olive and turquoise.

Length 9¼ inches

[See illustration]

120. PAIR GEORGIAN BRASS-MOUNTED BLUE AND GOLD PORCELAIN AND CUT GLASS LUSTRE CANDLESTICKS

180 - Scalloped and *diamanté*-cut urn *bobêche* over a hexafoil grease tray hung with tear lustre pendants, and faceted knop; on cylindrical plinth in royal blue and gold trellis-pattern porcelain mounted in brass, with three ball feet.

Height 12½ inches

[See illustration]

121. PAIR LOUIS XVI BRONZE DORÉ AND STARCH BLUE PORCELAIN BOTTLE-FORM VASES *XVIII Century*

240 - Ovocylindrical lightly ribbed vase with tall slender neck, clothed in a monochrome starch blue glaze; mounted in *bronze doré* of the period, with rimmed mouth, gadrooned and fluted base, and two swanneck handles sheathed in foliations. One vase repaired. *Height 10¼ inches*

[See illustration]

122. DIRECTOIRE SMALL BRONZE DORÉ LYRE CLOCK

150 - *E. F. Caldwell & Co., Inc., New York*

Bronze lyre with gilded oak wreath and cartouche finial decoration, enclosing a small clock; square base. *Height 11½ inches*

Illustration of number 119 appears on page 77; of number 120 on page 75; and of number 121 facing page 84

[NUMBER 123]

800 -

123. PAIR GEORGIAN CUT GLASS LUSTRE CANDELABRA WITH ORMOLU AND CANARY YELLOW PORCELAIN MOUNTS

Support in the form of facet-cut ovoid baluster surmounted by a cup, from which spring four S-curved arms and a central sawtooth-cut spire with canopy top hung with six tear lustre pendants, and having star finial; a pair of the finely cut arms terminate in canopies hung with lustres and steeple finials, the other two in urn *bobêches* with scalloped grease trays hung with tear lustres, and joined by lustre festoons to a central fifth arm in the form of a serpent. The whole is supported upon a square plinth of canary yellow porcelain painted with flowers, mounted above and below in ormolu, with four ball feet.

Height 30¼ *inches*

[See illustration]

124. PAIR CUT GLASS COVERED SWEETMEAT JARS *Irish, circa* 1800
Diamanté-cut urn with a basal collar of leaves, and similarly cut cover with steeple finial and rim sunk with a circle of printies; on square base with star-cut underfoot. *Height* 13½ *inches*
100 -

[See illustration]

125. TWO PAIRS SMALL RÉGENCE SILK BROCADE CUSHIONS
Italian, Early XVIII Century
One pair brocaded with stiff formalized floral design in colors on a trellised oyster white ground; the other with large and small blossoms and pomegranates clustered on an old rose ground. [Lot.]
80 -

126. PAIR LOUIS XV BRONZE DORÉ CHENETS
In the form of a naturalistic cluster of tulips springing from scrolling rococo foliage, with a trail of husks spread along the convex base. *Height* 18½ *inches*
90 -

127. BRONZE DORÉ AND MALACHITE INKSTAND
Boat-shaped standish, chiseled with foliated scrollings; the inkwell, pounce pot and scrolled flange projections inset with cabochons of malachite. Together with a matching pen and pencil. [Lot.] *Length* 13 *inches*
175 -

[See illustration]

128. GILET PERSAN EMBROIDERY CUSHION COVER *Persian XVII Century*
Worked with diagonal bands of minute floral ornament in colors, and edged with fringe. 17 x 15 *inches*
35 -

129. PAIR LOUIS XV BRONZE DORÉ AND CRYSTAL LUSTRE WALL SCONCES
Cluster-form, hung with festoons and tear lustres, and with two cusped and scrolled candle arms, fitted for electricity. *Height* 18 *inches*
300 -

130. BACCARAT CUT AND MOLDED GLASS TABLE LAMP
Vase-shaped shaft on octagonal base and high plinth, with molded ridges and cut *diamanté* ornament, and with brass mounts. Fitted for electricity, with beige silk shade. *Height* 28 *inches*
210 -

Illustration of number 124 *appears on page* 86; *of number* 127 *on page* 80

300 -

131. Directoire Bronze Doré and Marble Mantel Clock

French, circa 1790

Drum clock with T-shaped marble support and marble urn finial, all embellished with *bronze doré* leaf *rinceaux,* and centring a Medusa-mask medallion; on boat-shaped brocatelle marble base mounted with *bronze doré* bands.

Height 17 *inches*

[See illustration on page 79]

220 -

132. Pair Directoire Bronze Doré Figural Candlesticks

French, circa 1800

Standing female caryatid holding two gilded wreaths, and supporting on her head a capital and tasseled round plinth below the chiseled *bobêche;* on round base and broad circular foot chiseled with anthemion border. Fitted for electricity, with sham candles and shades. *Height* 21 *inches*

480 -

133. Pair Baccarat Cut Crystal Urn Lamps, Mounted in Bronze Doré

Ovoid faceted urn, with a ring of twelve bosses above a series of horizontal ridges; mounted in *bronze doré,* and fitted for electricity, with white parchment shade. *Height* 25 *inches*

80 -

134. Famille Rose Parcel-Glazed Bisque Vase, Mounted as Lamp

Late Ch'ien Lung

Slender quatrefoil vase in white 'shagreen' bisque enameled with detached blossoms and scrolls, and with four shaped genre panels painted with court ladies and gentlemen upon the terraces of summer palaces. Fitted for electricity, with ivory silk shade and amethyst pull. *Height* 21 *inches*

160 -

135. Pair Louis XV Bronze and Bronze Doré Figural Chenets

Lightly draped bronze figures of Venus holding doves, and Vulcan with hammer and pincers, seated upon gilded foliated rococo scrollwork bases.

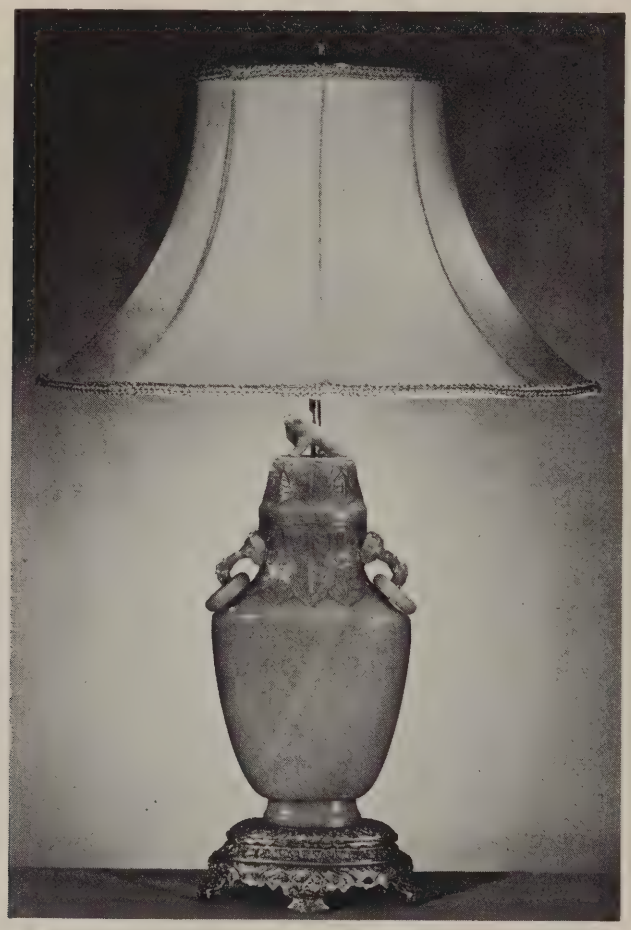
Height 17 *inches*

525 -

136. Two Pairs Louis XV Bronze Doré Wall Sconces

E. F. Caldwell & Co., Inc., New York

Left and right figures of putti sheathed in vine-wrought consoles, with pendent foliations, each one upholding two pairs of foliated arms for candles, fitted for electricity. *Height* 25 *inches*



[NUMBER 137]

700 -

137. CHINESE CARVED MUTTON-FAT JADE TWO-HANDLED COVERED VASE MOUNTED AS LAMP *Ch'ien Lung*

Bronze-form tapering vase in highly polished greenish gray jade, revealing diagonal veining and a lightly flocculent effect, the incurvate neck carved in low relief with overlapping veined and diapered downpointed plantain leaves, and with two boldly jutting fungoid loops hung with loose rings; the cover similarly carved with plantain leaves and surmounted by a *Fu* lion. Mounted on chiseled gilded bronze stand, and fitted for electricity, with shade.

Height 29½ inches

[See illustration]

[NUMBER 138]

850 -

138. PAIR LOUIS XVI CARVED ROCK CRYSTAL LUSTRE GIRANDOLES
In the form of a tall cluster of foliage and flowers springing from a spiked coronet at the base, which supports two cyma-curved arms for candles hung with large rosettes and tear lustres. Some imperfections. Fitted for electricity. Contain old material. *Height* 38½ *inches*

From McMillen, Inc., New York

[See illustration]

139. PAIR RÉGENCE OLD GOLD SILK BROCADE CUSHIONS

Italian, Early XVIII Century

90 - Brocaded with a symmetrical design of floral clusters enclosed by pairs of freely drawn nosegays of flowers, in rose, green, gray and white, in a diapered golden yellow ground.

140. FLAMBÉ PORCELAIN DOUBLE-GOURD VASE, MOUNTED AS LAMP

Ch'ien Lung

110 - With pear-shaped neck resting on a globular body, and coated with a mottled and fluctuating liver red glaze with milky blue streaks below the lip. Mounted on gilded bronze stand, and fitted for electricity, with shade.

Height 29½ inches

141. PAIR DIRECTOIRE BRONZE DORÉ BOUILLOTTE LAMPS

French, Late XVIII Century

400 - Round dish supporting a dwarf fluted column with three upturned candle arms. Refitted for electricity, with white-painted tôle shade. *Height 27½ inches*

From McMillen, Inc., New York

[See illustration on page 78]

142. SET OF THREE EARLY VICTORIAN DECORATED PAPIER MÂCHÉ TRAYS INLAID WITH MOTHER-OF-PEARL *English, circa 1845*

200 - Matched set of graduated cartouche-shaped trays, decorated on a black ground, shading into golden bronze, with painted nosegays of flowers partly inlaid with mother-of-pearl, within frames of gilded leaf scrollings and hanging vines. With stand. [Lot.] *Lengths 17½, 25½ and 31½ inches*

143. MAHOGANY AND BEECHWOOD TRIPOD TABLE WITH SILVER-PLATED TRAY TOP

200 - Cartouche-shaped tray with deep trellised gallery and engraved coat of arms, detachable from a small conforming tripod table with mahogany top.

Height 27 inches; diameter 16 inches

85 - 144. Carved Beechwood Caned Bergère *Louis XV Style*
With horseshoe ribbon-carved caned back, cane seat with seat cushion, and flower-carved molded rails and cabriole legs.

145. Inlaid Tulipwood and Kingwood Table à Ecran *Louis XV Style*
110 - Oblong quartered and crossbanded top with rising screen panel in shirred celadon silk; valanced frieze with single end drawer, on cabriole legs with box undershelf having hinged lid. *Height 28 inches; width 18 inches*
From L. Alavoine & Co., Inc., New York

90 - 146. Decorated Gold and Tortoise-Shell Lacquer Canterbury
Two-section rack decorated with Juno and peacocks, and the chariot of Venus, within Louis XIV scrollwork, in gilding on a tortoise-shell lacquer ground.
Height 17½ inches; length 17½ inches

190 - 147. Louis XV Merisier Marquetry Occasional Table
French, XVIII Century
Oblong top with three-quarter rim, and inlaid with a spray of roses, small side drawer; on quadrangular cabriole legs with undershelf. Reconstructed.
Height 25½ inches; width 14 inches

25 - 148. Régence Jade Green Silk Brocade Table Cover
Italian, Early XVIII Century
Brocaded with a symmetrical design of stiff floral clusters enclosed between pairs of undulating branches of blossoms, in brick red, yellow and white, on a jade green ground. 41 x 39 *inches*

110 - 149. Two Flambé Porcelain Bottle-Form Vases, Mounted as Lamps
Marbled splash glazes in streaky crimson, blue and white, in grounds of mottled olive brown. Fitted for electricity, with beige silk shades.
Heights 27½ and 28 inches
From McMillen, Inc., New York

150. ACAJOU AND HAREWOOD MARQUETRY OCCASIONAL TABLE
IN THE MANNER OF TOPINO *Louis XV Style*

200 - Oval top with conforming drum body containing three small drawers; slender slightly cabriole legs with kidney-form undershelf. The top, sides, drawers and undershelf inlaid with marquetry groups of utensils on panels of light harewood. *Height 26½ inches; width 12½ inches*

151. LOUIS XVI CARVED AND LAQUÉ BANQUETTE IN CELADON STRIPED SILK BROCADE

55 - Oblong top covered in striped silk floral brocade; guilloche-carved frieze, on carved round fluted and tapering legs with elaborate stretcher; finished off white. *Length 36 inches*

152. SHERATON YEWWOOD AND CHERRYWOOD TRAY-TOP COFFEE TABLE

70 - With antique tray top in quartered and beautifully figured yewwood, having elaborate cut-card rim; on square tapering fruitwood legs with splayed feet. *Height 19½ inches; length 23 inches*

153. LOUIS XV MERISIER FIRESIDE WRITING TABLE

50 - Serpentine oblong top with bossed edge, the frieze with a single drawer fitted with writing tablet and compartments; on slender quadrangular cabriole legs. Contains old material. *Height 20 inches; width 16½ inches*

154. LOUIS XVI LAQUÉ SIDE CHAIR IN EMERALD GREEN SATIN LAMPAS
Pierre Remy (M. E. 1750); French, XVIII Century

225 - Square back and generous cushion seat covered in green satin lampas with medallion and garland pattern, the back enclosed by deeply molded frame; straight molded seat rails with rosetted dies, over round fluted and tapering legs; *laqué* old gray. Stamped under rear seat rail P. REMY.

Note: Pierre Remy (1724-1798), a notable Paris *menuisier,* was admitted master in May, 1750, and was the head of a considerable establishment in the rue Poissonnière. His works are for the most part of fine quality, richly carved. See Salverte, ed. 1923, pp. 264-5.

From McMillen, Inc., New York

[See illustration]

[NUMBER 155] [NUMBER 154]

EMPIRE CUT CRYSTAL COFFRET: NUMBER 115

500 -

155. LATE LOUIS XVI ACAJOU OVAL OCCASIONAL TABLE

French, XVIII Century

Oval top in white tapestry marble with brass rim and three-quarter gallery; plain shallow oval body with single drawer, on quadrangular fluted supports and kidney-form undershelf over slender round fluted and tapering legs.

Height 29 inches; width 19 inches

From McMillen, Inc., New York

[See illustration]

[NUMBER 156]

600 –

156. LOUIS XVI FINELY CARVED AND GILDED WALL MIRROR

French, XVIII Century

Upright nulled frame with leaf-and-tongue border, and high pierced and carved cresting depicting a dolphin, eel, and two conch shells in a clump of bulrushes. Fitted with modern mirror glass.

Height 47 *inches; width* 28 *inches*

[See illustration]

[NUMBER 158] [NUMBER 157]

COALPORT PORCELAIN ÉCUELLE: NUMBER 113

200 -

157. LOUIS XV CARVED AND LAQUÉ FAUTEUIL IN PEARL GRAY SATIN BROCADE

Cartouche-shaped back bordered with leaf-and-tongue molding, open bowed arms with armpads, and incurvate frontal supports carved with acanthus and imbricated coin pattern; round fluted rails, on acanthus-carved and voluted cabriole legs; finished old gray. Back, couched seat and armpads in pearl gray satin brocade.

From L. Alavoine & Co., Inc., New York

[See illustration]

158. DIRECTOIRE INLAID FRUITWOOD PETITE COMMODE

French, Late XVIII Century

200 - Oblong top fronted with three small drawers having small rococo bronze escutcheons; on slender round tapering legs, two restored. Inlaid with plain panel stringing, the top and sides with lozenge ornaments.

Height 26 inches; width 16 inches

[See illustration on the preceding page]

159. MAHOGANY CHEST OF DRAWERS *Chippendale Style*

90 - Straight-front chest with two small and three long drawers with terraced brasses and bail handles; bracket feet. *Height 34 inches; length 43 inches*

160. CARVED AND LAQUÉ BERGÈRE IN CELADON FIGURED SATIN

Louis XVI Style

160 - Arched and molded horseshoe frame with armpads, and incurvate molded frontal supports, round fluted and tapering legs; *laqué* gray. Covered in pale green and white *chevronné* satin, with seat cushion.

161. LOUIS XVI ACAJOU TELESCOPIC GUÉRIDON

French, Late XVIII Century

200 - Circular top in white tapestry marble with *ajouré* bronze gallery, rising from a plain hexagonal pedestal piercing a circular tray undershelf; on shaped snake-foot tripod. *Normal height 29½ inches; diameter 13 inches*

From L. Alavoine & Co., Inc., New York

162. INLAID TULIPWOOD OVAL TABLE DE CHEVET *Louis XV Style*

175 - Oval top of white tapestry marble with small outset corners over canted pilasters, the drum body inlaid with decorative quartered panels, and with front cupboard having interior shelf for telephone; on chamfered cabriole legs with rococo *bronze doré* appliqués. *Height 28½ inches; width 19½ inches*

From L. Alavoine & Co., Inc., New York

[NUMBER 163]

GEORGE II SILVER CUP AND COVER: NUMBER 41

285-

163. CHIPPENDALE MAHOGANY PEMBROKE TABLE WITH CROSS STRETCHER

English, XVIII Century

Oblong top with two drop leaves in nicely faded mahogany, with hinged flange supports; single end drawer with bail handle, on slender diamond-form tapering legs terminating in triglyph feet, and joined by a cusped and arched beechwood X-stretcher, restored and finished mahogany.

Height 28 *inches; length open* 35 *inches*

[See illustration]

[NUMBER 164]

MING CELADON PLAQUE: NUMBER 55

400-

164. SHERATON INLAID AND DECORATED SATINWOOD PEMBROKE TABLE

English, Late XVIII Century

Oval top with two segmental drop leaves, handsomely decorated with a painted border of morning-glories with green leafage, surrounded by a tulipwood crossbanding; slightly convex crossbanded end drawer between oval die medallions painted with morning-glories; on square tapering legs paneled with stringing, castered. *Height 28 inches; length open 39 inches*

[See illustration]

1150 -

[NUMBERS 165 AND (CANDLESTICKS) 120]

165. DIRECTOIRE ORMOLU AND GRECIAN VERT ANTIQUE MARBLE CENTRE TABLE *French, Late XVIII Century*

Circular top in brecciated *vert antique* marble with gilded bronze rim; on three voluted incurvate gilded bronze supports joined by a circular rimmed marble undershelf and trilateral stretcher, and terminating in foliated lion-paw feet.

Height 28¼ *inches; diameter* 28¼ *inches*

From L. Alavoine & Co., Inc., New York

[See illustration]

[NUMBER 166]

166. PAIR LOUIS XV CARVED AND LAQUÉ FAUTEUILS IN NEEDLEPOINT

500 - Cartouche-shaped molded back with carved floral cresting, open scrolled and molded arms with armpads, flower-carved valanced rails scrolling into cabriole legs; finished gray. Covered in *gros point* worked with nosegays of flowers in colors in a gray ground.

From L. Alavoine & Co., Inc., New York

[See illustration]

167. LOUIS XV CARVED AND LAQUÉ BERGÈRE IN CELADON FIGURED SATIN

375- Serpentine arched and molded back of horseshoe contour, with armpads and seat cushion all covered in pale green and white *chevronné* satin, with seat cushion; valanced rails and fan-carved cabriole legs; old beige finish.

From L. Alavoine & Co., Inc., New York

[See illustration opposite]

[NUMBER 167] [NUMBER 168]

LANG YAO CABINET VASE: NUMBER 48

550 - LEEDS WARE SWEETMEAT BASKET: NUMBER 119

168. LOUIS XVI ACAJOU OVAL OCCASIONAL TABLE

J. P. Dusautoy (M. E. 1779); French, XVIII Century

Oval top of white tapestry marble rimmed in bronze, with *ajouré* three-quarter gallery; the drum body with three small drawers enclosed by fluted stiles resting on vertical bar supports; these are joined by a kidney-shaped undershelf and terminate in slender round fluted and tapering legs, castered. Stamped underneath J. P. DUSAUTOY, M.E. *Height 31 inches; width 19½ inches*

Note: Jean Pierre Dusautoy (1719-1800) passed master in September, 1779, and is represented in the Palace at Stockholm by two secrétaires. See Salverte, ed. 1923, pp. 105-6.

From McMillen, Inc., New York

[See illustration]

[NUMBERS 169 AND (LAMPS) 141]

500 - 169. PAIR DIRECTOIRE PAINTED AND MARBLEIZED GUÉRIDONS *Circa* 1800
Circular top painted to simulate porphyry, with gilded rim, on three volute-headed quadrangular supports painted black and ending in gilded lion-paw feet, and connected together by saltire braces; trilateral base simulating porphyry. *Height* 34 *inches; diameter* 15 *inches*
From McMillen, Inc., New York

[See illustration]

[NUMBER 170]

DIRECTOIRE BRONZE DORÉ AND MARBLE MANTEL CLOCK: NUMBER 130

500-

170. LOUIS XVI ACAJOU BOUILLOTTE TABLE *French, XVIII Century*

Circular top in white tapestry marble with pierced bronze gallery, the plain frieze with two small drawers; the round fluted and tapering legs are headed by small fluted ornaments on the frieze.

Height 29½ inches; diameter 33¾ inches

From L. Alavoine & Co., Inc., New York

[See illustration]

[NUMBER 171]
BRONZE DORÉ INKSTAND: NUMBER 127

650 -

171. INLAID AMARANTH AND TULIPWOOD COMMODE MOUNTED IN BRONZE DORÉ *Louis XVI Style*

Narrow oblong top of gray marble, straight front with two shallow long drawers over double cupboards, enclosed by paneled and nulled frieze and pilasters, the drawers inlaid with herringbone panels, the cupboards with *treillage,* in tulipwood; on short square tapering legs. Lavishly mounted with *bronze doré* panel borders, rosette-and-ring handles, Medusa-head appliqués, and escutcheons with *affrontés* swan motives. A reproduction of very fine quality.

Height 40 *inches; length* 47½ *inches*

From L. Alavoine & Co., Inc., New York

[See illustration]

[NUMBER 172]

1000 –

172. PAIR LOUIS XVI CARVED AND LAQUÉ HORSESHOE BERGÈRES IN APPLE GREEN AND WHITE SILK DAMASK

Jean-René Nadal (M.E. 1756); French, XVIII Century

Deep molded horseshoe back with armpads and incurvate stop-fluted frontal supports, convex front seat rail with square rosetted dies, over round fluted and tapering legs. *Laqué* blue and putty color, the frame and seat cushion covered in eighteenth century Spanish green and white floral damask. Stamped under seat rails NADAL L'AÎNÉ

Note: Jean-René Nadal, called Nadal *l'aîné,* was born in 1733, a member of a large family of *ébénistes* of this name. He passed master in September, 1756, and settled in the rue de Cléry, under the sign of the *Lion d'Argent.* He executed many commissions for the Comte d'Artois. A *fauteuil* by him is illustrated in Salverte, ed. 1923, pl. XLVII.

From French & Co., Inc., New York

[See illustration]

173. INLAID AMARANTH OVAL OCCASIONAL TABLE *Louis XV Style*

325.

Rimmed oval top in Grecian *vert antique* marble with three-quarter gallery; frieze with small drawer and writing slide, on cabriole legs enclosing an oval undershelf. The frieze and undershelf inlaid with a trellis pattern.

Height 30 *inches; width* 21¾ *inches*

From L. Alavoine & Co., Inc., New York

174. CARVED BEECHWOOD AND SHELL PINK SILK DAMASK LOW BERGÈRE *Louis XV Style*

200.

Low upholstered back and closed sides, with seat cushion and high back cushion, all covered in shell pink silk damask with small allover pattern; valanced rails and short cabriole legs.

175. PAIR LOUIS XVI CARVED AND LAQUÉ LYRE-BACK SIDE CHAIRS *French, XVIII Century*

260.

Open rectangular back with tongue-and-dart molding and lyre splat; seat in shell pink silk damask, on round fluted and tapering legs. Refinished ecru.

176. LOUIS XVI INLAID ACAJOU AND TULIPWOOD SEMAINIER *French, XVIII Century*

550.

Tall chest of seven drawers with gray S. Anne marble top, and chamfered pilasters; the drawers furnished with bowknotted oval escutcheons and ring handles, and paneled with bands of harewood and tulipwood with borders of amaranth. Reconditioned. *Height* 57 *inches; width* 32½ *inches*

From L. Alavoine & Co., Inc., New York

177. ETCHED AND BEVELED GLASS PIER MIRROR *Italian, XVII Century*

185.

Large rectangular mirror with multiple beveled borders etched with scrolling floral vines, and enclosed by spirally twisted glass moldings. Some imperfections, as usual. *Height* 49 *inches; width* 41 *inches*

From McMillen, Inc., New York

178. ACAJOU AND KINGWOOD PARQUETRY COFFEE TABLE MOUNTED IN BRONZE DORÉ *Louis XV Style*

175.

Cartouche-shaped top rimmed in gilded bronze, on shallow valanced apron and slightly cabriole legs with *bronze doré* rims and foliated rococo appliqués; the top inlaid with a parquetry trellis bordered with kingwood.

Height 23 *inches; length* 32 *inches*

[NUMBER 179]

700 -

179. PAIR LOUIS XVI CARVED, LAQUÉ AND PARCEL-GILDED OVAL-BACK FAUTEUILS IN APPLE GREEN SILK BROCADE *French, XVIII Century*

Oval back bordered with delicate spiral ribbon carving, open bowed arms with armpads on incurvate fluted frontal supports finely carved with single acanthus leaves springing from rosetted dies; ribbon-carved convex front rail, round stop-fluted and tapering front legs. *Laqué* gray, all the carved detail gilded; back, seat and armpads covered in apple green silk floral brocade of the period.

From French & Co., Inc., New York

[See illustration]

700 -

180. PAIR LOUIS XVI CARVED, LAQUÉ AND PARCEL-GILDED OVAL-BACK FAUTEUILS IN APPLE GREEN SILK BROCADE *French, XVIII Century*

Similar to the preceding.

From French & Co., Inc., New York

181. LOUIS XV INLAID AMARANTH AND TULIPWOOD COMMODE

Martin Ohneberg (M.E. 1773); French, XVIII Century

1100 -

Oblong top of *vert antique* marble with chamfered front corners, over canted stiles enclosing three long drawers, each handsomely inlaid with triple panels outlined with rectangular multiple bandings and dicing, and furnished with bowknotted escutcheons and rosette-and-wreath handles; the sides paneled to match; on quadrangular cabriole legs. Mounted with festooned husk pendants of *bronze doré* at the knees, and foliated foot appliqués. Drawers reconditioned. Stamped on right rear pilaster M. OHNEBERG, M.E.

Height 33 inches; length 44 inches

Note: Martin Ohneberg was born about 1739 and obtained his *lettres de maîtrise* in July, 1773. During the reign of Louis XVI his atelier, situated in the rue Traversière-Saint-Antoine, was very active. See Salverte, ed. 1923, p. 242.

[See illustration]

[NUMBER 181]

LOUIS XVI SÈVRES PORCELAIN DISH: NUMBER 111

PAIR LOUIS XVI BRONZE DORÉ AND PORCELAIN VASES: NUMBER 121

[NUMBER 182]

PAIR CUT GLASS SWEETMEAT JARS: NUMBER 124

225-

182. LOUIS XVI BRONZE-MOUNTED ACAJOU CONSOLE-DESSERTE

French, Late XVIII Century

Straight-front console with incurvate returns, and white tapestry marble top, rimmed and surrounded by a three-quarter bronze gallery; frieze and single front drawer paneled in bronze, with angular bail handles; on slender round columnar legs with incurvate undershelf and tall vase feet. Has simple bronze mounts. *Height 34 inches; length 40½ inches*

From L. Alavoine & Co., Inc., New York

[See illustration]

[NUMBER 183]

1300 –

183. PAIR LOUIS XVI CARVED AND PAINTED BERGÈRES IN APPLE GREEN AND WHITE SILK DAMASK *Pierre Bernard (M.M. 1766), and N. S. Courtois (M.E. 1766); French, XVIII Century*

Deep square back with delicate leaf-and-tongue molding, closed arms with armpads and voluted and imbricated terminals resting on fluted columnar supports cupped in plantain leaves; leaf-and-tongue carved seat rails with square rosetted dies, over round fluted and tapering legs. The frame painted off white; back, seat, sides and armpads covered in beautiful apple green and white silk damask of the eighteenth century, patterned with urns of fruit and flowers. Both stamped under seat rail P. BERNARD in circle, and N. S. COURTOIS.

Note: Pierre Bernard (c. 1730-1788), the son of a well-known *ébéniste,* was received master in June, 1766; he executed a good deal of work for clients in the provinces, and a fine *fauteuil* by him is in the Musée des Arts Decoratifs. His characteristic circular stamp differentiates him from his cousin of the same name.

Nicolas Simon Courtois (1724-1788) was received master in November, 1766; he worked in the rue de Charenton and later in the rue de Charonne, and is known for his seat furniture of good craftsmanship. See Salverte, pp. 21 and 64.

From L. Alavoine & Co., Inc., New York

[See illustration]

184. SCULPTURED AND INLAID MARBLE AND MARBLE MOSAIC CENTRE TABLE IN THE GEORGIAN TASTE *Italian, Early XVIII Century*

1200 -

Oblong top in dark green marble, exquisitely inlaid in precious marbles with elaborate 'marquetry' design of baroque strapwork, enclosing nosegays of naturalistic flowers enlivened with plumage birds, the edge rimmed in yellow Siena marble; the frieze is in half-statuary marble with panels of *vert antique* marble outlined in yellow Siena, the square tapering legs paneled and similarly treated, and having sculptured Siena marble foliated capitals and feet, the latter terminating in pine cones. *Height 32 inches; length 48 inches*

From French & Co., Inc., New York

[See illustration]

185. SCULTURED AND INLAID MARBLE AND MARBLE MOSAIC CENTRE TABLE IN THE GEORGIAN TASTE *Italian, Early XVIII Century*

975 -

Companion to the preceding.

From French & Co., Inc., New York

[NUMBER 184]

[NUMBER 186]
PAIR VIEUX PARIS PORCELAIN CACHEPOTS: NUMBER 114

375-

186. LOUIS XVI TULIPWOOD AND HAREWOOD MARQUETRY DEMILUNE COMMODE *Lemesle, Paris*

Semi-oval top of *brèche violette* marble, the conforming frieze containing a long drawer between hinged segmental drawers, all inlaid with mock flutings. These surmount two deep drawers and two side drawers, respectively, arranged with decoration of three large harewood panels exquisitely inlaid with trophies of Music entwined with flowers and suspended from ribbon bowknots; the pilasters inlaid with mock flutings, and terminating in round tapering legs

[*Continued*

Number 186—Concluded]

similarly inlaid. Mounted in *bronze doré* with rosette-and-wreath handles, garland escutcheons, festooned brazier ornaments upon the front pilasters, and a lion mask garlanded with oak leaves upon the apron pendant. Stamped three times on top A. LEMESLE. Contains old material.

Height 34½ *inches; length* 41 *inches*

From L. Alavoine & Co., Inc., New York

[See illustration]

185 -

187. INLAID TULIPWOOD AND TOOLED LEATHER CARTONNIER

Louis XV Style

Oblong top of *brèche violette* marble, the front with two small and two deep long drawers enclosing an *abattant,* and all faced in gold-tooled maroon leather, the drop front disclosing a nest of interior trays in white maple; quartered and paneled sides; on short quadrangular cabriole legs. *Bronze doré* ornamental mounts. *Heights* 39 *inches; width* 25 *inches*

From L. Alavoine & Co., Inc., New York

200 -

188. INLAID ACAJOU AND TULIPWOOD PETITE COMMODE *Louis XV Style*

Quartered and banded oblong top rimmed in bronze, with chamfered corners, the front with a writing slide over a single drawer and an *abattant* paneled to simulate two drawers, with bowknotted escutcheons; on slender quadrangular cabriole legs. *Height* 28½ *inches; width* 18½ *inches*

180 -

189. LOUIS XV ACAJOU MARQUETRY BOUDOIR WRITING TABLE

Cartouche-shaped top with three-quarter rim, and inlaid with radial strips forming a large shell motive enclosed by foliated scrollings in a dark red kingwood; two end-on-end drawers, one fitted for writing, the front with pull-out slide paneled in dark green leather; shaped frieze with floral marquetry, on quadrangular cabriole legs. *Height* 28½ *inches; length* 31 *inches*

From L. Alavoine & Co., Inc., New York

190. LOUIS XVI ACAJOU TABLE À ROGNON

150 - Reniform top with three-quarter bronze gallery and tablet of *vert campan* marble; on slender open trestle-form supports with narrow oval galleried undershelf and shaped base traverse. *Height* 28¾ *inches; length* 29 *inches*

From L. Alavoine & Co., Inc., New York

191. INLAID TULIPWOOD BUREAU PLAT, MOUNTED IN BRONZE DORÉ

Louis XV Style

400 - Oblong top covered in blind-tooled black leather rimmed in bronze; fitted at rear with double cupboards, the front with three paneled drawers with wreath handles; on cabriole legs with foliated *bronze doré* pendants.

Height 30 *inches; length* 54 *inches*

From L. Alavoine & Co., Inc., New York

192. LOUIS XVI ACAJOU AND MERISIER TRESTLE-FORM

325 - OCCASIONAL TABLE *French, Late XVIII Century*

Narrow oblong top of white tapestry marble rimmed in bronze, on slender open trestle supports with plain bar traverses.

Height 26½ *inches; length* 32½ *inches*

From L. Alavoine & Co., Inc., New York

193. AMARANTH AND TULIPWOOD MARQUETRY KNEEHOLE WRITING DESK

525 - IN THE FRENCH TASTE *Hepplewhite Style*

Oblong top paneled in tooled green leather, the ends with two matching writing slides; kneehole front with small drawer flanked on one side by five small drawers, and on the other by a single drawer and a cupboard paneled as four; on square tapering legs. Inlaid with drapery festoons upon the frieze drawers and mock flutings upon the stiles and legs, and having ormolu ring handles and bowknot escutcheons. *Height* 29 *inches; length* 45½ *inches*

194. DIRECTOIRE GILDED BRONZE AND MOSAIC MARBLE CIRCULAR

320 - TABLE WITH DOLPHIN SUPPORTS *Italian, Late XVIII Century*

Circular top with ornamental stellate medallion and spirally fluted border lavishly inlaid with precious marbles; on three slender elongated dolphin supports in gilded bronze, their heads forming the feet of the table, and connected by a small circular marble undershelf. *Height* 29 *inches; diameter* 26 *inches*

From McMillen, Inc., New York

[NUMBER 195]

500 –

195. CARVED AND LAQUÉ CANED DINING SUITE IN YELLOW AND WHITE BROCATELLE *Louis XV Style*

Comprising two armchairs and six side chairs. Cartouche-shaped caned back with scrolled crown centred with a carved shell motive; caned seat with rocaille-carved front rail, and shell- and leaf-carved cabriole legs; *laqué* celadon and white. Seat cushion and back valance in yellow and white brocatelle with spatulate medallion pattern.

From L. Alavoine & Co., Inc., New York

[See illustration of two]

196. CHINESE GOLD-DECORATED RED AND BLACK LACQUER FOUR-FOLD SCREEN *Chia Ch'ing*

175 - Decorated with a legendary scene embossed in gold lacquer upon a vermilion ground, depicting a mountainous terrain with a bridge, and figures of deities, officials, ladies, pilgrims, etc., some mounted on fabulous animals; black border with vases and jardinieres of fruit and flowers, attendants with sacred animals below; the faces tinted white. The reverse painted in colors with pheasants and sparrows, jutting rockery and spreading branches of flowers.

Height 5 *feet* 8 *inches; length* 6 *feet* 4 *inches*

From Yamanaka & Co., Inc., New York

197. CARVED, LAQUÉ AND PARCEL-GILDED DAMASK BEDSTEAD IN SHELL PINK SILK DAMASK, WITH EMBROIDERED SATIN COVERLET

375 - *Louis XVI Style*

Arched headboard and straight low footboard with carved and stop-fluted quadrangular uprights, on short bulbous stop-fluted supports, the frame carved with tongue-and-leaf moldings; *laqué* pearl gray, the carved details gilded. Head and footboard paneled with couched shell pink satin *damassé* with a foliage pattern. With box spring and mattress, and eighteenth century Indo-Portuguese ivory satin coverlet, embroidered in colored silks with symmetrically scrolling floral branches centring a peony medallion.

Height 47 *inches; width* 48 *inches*

From L. Alavoine & Co., Inc., New York

198. UPHOLSTERED SOFA IN EMBROIDERED AND QUILTED OYSTER WHITE SHANTUNG

225 - Rectangular frame with seat cushion, and skirt embroidered with a running floral design in colored silks, with appliqué green and russet leaves; the frame and loose cushion in off white shantung, quilted with a simple diamond-trellis pattern. Together with one plain quilted matching cushion, and a pair of embroidered cushions matching the skirt. *Length* 7 *feet*

From McMillen, Inc., New York

199. UPHOLSTERED SOFA IN EMBROIDERED AND QUILTED OYSTER WHITE SHANTUNG

175 - Similar to the preceding, but somewhat smaller, and with three similar cushions.

Length 6 *feet*

From McMillen, Inc., New York

160 -

200. UPHOLSTERED EASY CHAIR IN EMBROIDERED AND QUILTED OYSTER WHITE SHANTUNG
En suite with the preceding.
From McMillen, Inc., New York

225 -

201. UPHOLSTERED SOFA IN QUILTED OYSTER WHITE SHANTUNG
En suite with the preceding. A two-back sofa with twin seat cushion and two loose cushions, all covered and quilted similarly, but without embroidery.
Length 58 *inches*

From McMillen, Inc., New York

30 -

202. FAWN SILK BROCADE THREE-FOLD BOUDOIR SCREEN
Damassé and patterned with an allover design of small sprigs of pink and blue flowers. *Height* 5 *feet* 8 *inches; width* 5 *feet* 6 *inches*

25 -

203. WHITE-PAINTED DEMILUNE CONSOLE *Directoire Style*
With semi-oval white marble top, plain frieze, and round tapering legs with plantain leaf capitals. Finished off-white. *Height* 36 *inches; length* 37 *inches*

875 -

204. ETCHED AND BEVELED GLASS WALL MIRROR *Louis XIV Style*
Upright beveled mirror enclosed by formal borders, of which the outer is etched with a running foliated scroll design, beneath a floriated frieze; enclosed by fluted mirror glass pilasters etched with garlanded drapery pendants, and surmounted by a dentil-patterned cornice and baroque scrolled pediment with three leaf-shaped finials. Small imperfections as usual.
Height 5 *feet* 5 *inches; width* 37 *inches*

From McMillen, Inc., New York

90 -

205. UPHOLSTERED CHAISE LONGUE IN SHELL PINK CUT VELOURS
Overstuffed frame with seat cushion and couched horseshoe back; covered in cable-pattern pale rose velours with fringe piping. *Length* 5 *feet* 7 *inches*

30 -

206. UPHOLSTERED SLIPPER CHAIR AND FOOTSTOOL IN SHELL PINK CUT VELOURS
En suite with the preceding, the footstool with adjustable ratchet support. [Lot.]

207. MESHED RUG

110 -

Cartouche-shaped rose field with deep blue, rose and apple green spandrels, and large pendented medallion patterned with interlacing branches of roses, smaller blossoms and foliage; bluish green border of undulating lotus vines, with an inscribed crimson cartouche. *10 feet 2 inches x 6 feet 4 inches*

208. MAHOGANY TWO-PEDESTAL EXTENSION DINING TABLE

Sheraton Style

475 -

Comprising a pair of pedestal console tables and two extension leaves. Oblong rounded tops with reeded edges, on columnar supports with four splayed and molded legs, shod in brass and castered.

Height 28½ inches; length 5 feet 9 inches extending to 9 feet 9 inches; width 49 inches

209. MAHOGANY STRAIGHT-FRONT SIDEBOARD *Sheraton Style*

Plain oblong top with reeded edge, arched kneehole front surmounted by a long drawer flanked by cupboards, on six round reeded and tapering legs; the drawers, cupboards and rims finished with cockbeading.

Height 35 inches; length 5 feet 6 inches

210. MAHOGANY SERPENTINE-FRONT DRESSING CABINET

Adam-Chippendale Style

230 -

With two paneled cupboards opening to interior shelves, beneath a dentiled cornice and strapwork frieze; three conforming cockbeaded drawers below with oval patera brasses; bracket feet. *Height 6 feet; width 39 inches*

211. UPHOLSTERED CHAISE LONGUE IN SAGE GREEN VELOURS

25

With generous couched horseshoe back and rounded foot; covered in diapered sage green velours, with deep fringe skirt. *Length 6 feet*

212. MAHOGANY DRESSING CABINET *Chippendale Style*

140 -

Plain cabinet with paneled double doors in flame mahogany opening to three sliding trays; two long drawers below with ring handles; on short square tapering legs. *Height 57 inches; width 36 inches*

213. KINGWOOD PARQUETRY COFFEE TABLE *Louis XV Style*

110 -

With serpentine oblong top inlaid with a tile parquetry pattern; on slender cabriole legs shod in *bronze doré*. *Height 18 inches; length 21½ inches*

20 - 214. CARVED AND GILDED WALL MIRROR *Louis XVI Style*
Upright arched mirror bordered with nulling, with spiraled ribbon-molded edge. *Height 40½ inches; width 24½ inches*

155 - 215. INLAID ACAJOU TABLE À ROGNON *Louis XVI Style*
Reniform top with three-quarter bronze gallery, and underslung small drawer; on open trestle-form support with narrow galleried oval undershelf.
Height 29 inches; length 30 inches

From L. Alavoine & Co., Inc., New York

75 - 216. BEECHWOOD CONVERTIBLE TWO-TIER TEA WAGON OR COCKTAIL TABLE
Comprising two oblong trays with chrome supporting adjustment, which conjoin to form a single tea table; on plain trestle support with rubber casters. Mahogany finish. *Maximum height 36 inches; width 27 inches*

115 - 217. CREAM-GLAZED STONEWARE VASE, MOUNTED AS LAMP *Ming*
Tall pear-shaped vase with creamy glaze broken by a close colorless and pale tan crackle. Fitted for electricity, with shade. *Height 27½ inches*

From Yamanaka & Co., Inc., New York

40 - 218. TWO RÉGENCE IVORY SILK AND GOLD BROCADE PANELS
French, Early XVIII Century
Brocaded in green, yellow, rose and blue with recurrent floral panaches between windblown sprays and curling foliage plumes, enriched with gold thread. One finished with gold galloon. [Lot.] *5 feet 9 inches x 20 inches*
41 inches x 18 inches

70 - 219. CUCUMBER GREEN AND ORANGE STONEWARE JARDINIERE MOUNTED IN BRONZE DORÉ
Boat-shaped, modeled in sunk relief with cloud and wave scrolls, and glazed cucumber green, with boldly shaped orange rims; on *bronze doré* base wrought with shells and acanthus in the Régence taste. *Length 20 inches*

50 - 220. TWO PAIRS SILK BOUDOIR CUSHIONS
A pair in antique silk floral embroidery with moss green ground; and a pair of small cushions in sage green silk. [Lot.]

[END OF SALE]

94, 810 -

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